The Preparation of Manuscripts

Frank H. Vizetelly

The Preparation of Manuscripts for the Printer

Containing Directions to Authors as to the Manner of Preparing Copy and Correcting Proofs, with Suggestions on the Submitting of Manuscripts for Publication

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EIGHTH EDITION

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PREFACE TO THE FIRST EDITION

In the printing of books the most costly item—the item that eats up the profits—is that charged to authors' corrections; these corrections are due mainly to ill-prepared manuscripts. The purpose of this book is to point out the manner in which manuscripts should be prepared so as to reduce to a minimum the cost of authors' corrections. It contains, in addition, information bearing directly on the technicalities of typography, and various rules of orthography and punctuation, as well as other aids to the making of books, which it is hoped will prove of value to authors and printers.

One section is devoted especially to suggestions on the submitting of manuscripts for publication and explains the processes through which manuscripts are put. Effort has been made to treat the various sections briefly, so that the information given may be more readily available.

With the permission of the Funk & Wagnalls Company, frequent use of the "Standard Dic-

tionary of the English Language" has been made in preparing the following pages.

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F. H. V.

NEW YORK, *September*, 1905.

PREFACE TO THE EIGHTH EDITION

The first edition of this title book was received so favorably by a discriminating Public that the Publishers felt encouraged to issue a second edition. This, being quickly exhausted, has been followed by others until this, the eighth edition, revised, somewhat enlarged, and brought up to date by the addition of later information relating to the law of copyright as recently modified by the Governments of the United States and Great Britain, is presented, with the hope that it may find the same favor as its predecessors.

F. H. V.

NEW YORK, *December*, 1923.

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F. H. V.

NEW YORK, *September*, 1905.

PREFACE TO THE FIFTH EDITION

The first edition of this little book was received so favorably by a discriminating Public that the Publishers felt encouraged to issue a second edition. This, being quickly exhausted, was followed by a third and a fourth until this, the fifth edition, revised, somewhat enlarged, and brought up to date by the addition of data concerning the copyright laws recently adopted by the United States and Great Britain, is presented, with the hope that it may find the same favor as its predecessors.

F. H. V.

NEW YORK, *December*, 1912.

I

THE PREPARATION OF MANUSCRIPTS

In preparing a manuscript for the printer, care should be taken (1) to use paper of uniform size; (2) to number each sheet consecutively in the top right-hand corner; (3) to allow a margin on the left-hand side of the paper used, the width of which must depend upon the size of the paper itself; (4) to write with black ink or to manutype with a black record ribbon, as colored inks are less legible and are harmful to the sight; (5) to follow a standard guide in all matters of orthography.

All writing should be plainly legible, and be only on one side of the paper; slovenly or ill-written manuscript is more costly to set in type, as operators and compositors take more time to decipher illegible writing and to play it on the typesetting-machine or to set it up by hand.

Nothing should be left to conjecture. If the original manuscript is heavily interlined it should be rewritten, and care taken to write the interlineations in their proper places in the body of the text; then the two should be carefully compared.

This will not only save time in composition and proof-reading, but will also reduce the expense of authors' corrections in proof.

Every sentence should be punctuated correctly, so as to guard against ambiguity. Long sentences should be avoided; brevity insures lucidity. Be comprehensive, yet concise.

The author of a manuscript may save considerable expense if, besides giving attention to the subject-matter and the literary style, he edit his own copy. This last consists of preparing the manuscript practically for the printer. Editing includes (1) the securing of a uniform typographical style throughout any production; (2) the indicating of paragraphs where they should occur; (3) the adopting of a system of punctuation, that the reader may correctly interpret the meaning; (4) the systematic application of rules governing capitalization and spelling; (5) the inserting of chapter-headings; (6) the supplying of head-lines or box-heads, and many other details, such as the preparation of a preface, a table of contents, and an index. This labor, often undertaken by publishers at the request of authors, is costly, but the expense may be avoided by authors who edit their own manuscripts after having completed the creative work. Most writers who read over their manuscripts a few days

after having written them will notice how readily they can lighten the text by substituting simple words for others of a ponderous character. No ambiguous statement should be retained. All verbosity ought to be eliminated.

No manuscript should be corrected as if it were a proof. All alterations required should be plainly marked in the body of the subject-matter—*not in the margin*, as is done on a proof. Whenever an abbreviation or an abbreviated word is to be printed in full, a circle should be drawn around it with a pen and ink.

HOW TO SECURE THE BEST RESULTS FROM THE PRINTER

By following seriatim the suggestions made below, the author will secure the best results from the printer.

1. Indicate paragraphs clearly. If attention has not been paid to paragraphing while the subject-matter was in preparation, the paragraph may be indicated by marking on the manuscript the symbol ¶ wherever a paragraph is required.

2. Underline all titles—as, of chapters, sections, etc.—clearly; also all passages which require emphasis. Note that a single line drawn under a word denotes that it is to be set in *italic type*; that two lines denote the word is

to be set in SMALL CAPITALS; that three lines denote it should be set in FULL CAPITALS; that four lines denote it should be set in *ITALIC CAPITALS;* that a single wave-line denotes it should be set in lower-case **bold-faced type** (there are several varieties of this); and that a double wave-underline denotes it should be set in **BOLD-FACED CAPITALS.**

3. Indicate side-heads which are to aline with the rest of the type-matter with an underline—as, for italics, small capitals, bold-face, etc.

EXAMPLE OF A SIDE-HEAD

Principal Kinds of Inscriptions.—The great bulk of Greek and Latin Jewish inscriptions are on tombstones; texts not of this character are quite the exception.

If a side-note is required it should be marked on the manuscript on the side where it is to be set. This may be done by writing the words of the side-note in a box; so:

Decline and Fall

or in a three-quarter box; so:

Decline and Fall

EXAMPLE OF A SIDE-NOTE

The Aryan Medes, who had attained to organized power east and northeast of Nineveh, repeatedly invaded Assyria proper, and in 607 succeeded in destroying the city. The other fortresses doubtless had been occupied some time previously. The capital was very strongly fortified. Its most vulnerable point was the River Khausar, which ran through the city, and which, while serving for defense, might be turned also to its destruction.

Decline and Fall

4. Write all new matter to be added, if more than one line in extent, on a separate sheet, and indicate clearly the place for its insertion. If one line or less, write addition between the lines, using a caret (∧) to show where it should be inserted. If one page or more, the folio number should be followed by an alphabetical sign, as 23a, 23b, 23c, to indicate that matter added is to follow regular page 23.

5. When illustrations are to be inserted in the text, a complete list of same should accompany it. The author should indicate on the margin of his manuscript the specific illustration to be inserted at a given point. This may be done by numbering the illustrations in the order in which they are to be used, and by marking corresponding numbers on the margin of the text itself.

6. Great care should be taken to spell all proper names or technical terms correctly and uniformly, and to use capital letters only where necessary.

7. If a work consists of several parts, a contents of the whole, showing the arrangement required, should accompany the manuscript.

8. Indicate foot-notes by number in the body of the text, and mark the foot-note itself with a number corresponding to that in the text. All foot-notes should be written in ink of a different color from that of the text. They may be written at the bottom of a page of manuscript, or preferably, on a separate slip which can be pasted where required.

9. The elimination of matter not required is best indicated by drawing through it a horizontal line. If, however, more than a word or two, or a *line*, are to be struck out, a stroke of the pen drawn obliquely across the rejected matter will suffice. If an entire page, or more than a page, is to be omitted, the folios of the page or pages omitted should be written after the folio of the page that precedes the matter to be omitted.

For example, if an author wishes to omit four pages of matter following page 25 of his manuscript (and desires to avoid renumbering his entire manuscript), he should remove them, and on

page 25 write the folios 25–29, which serve to indicate that page 25 stands for its own number and for the numbers of the missing pages 26, 27, 28, and 29.

10. Matter that should be set in type smaller than the text is indicated on a manuscript by drawing a single line down its left side; for example:

> PUT forth thy hand, in God's name; know that "impossible," where Truth and Mercy, and the everlasting Voices of Nature order, has no place in the brave man's dictionary. That when all men have said "impossible," and tumbled noisily elsewhither, and thou alone art left, then first thy time and possibility have come. It is for thee now; do thou that, and ask no man's counsel but thy own only, and God's. Brother, thou hast possibility in thee for much; the possibility of writing on the eternal skies the record of a heroic life.—CARLYLE.

Matter to be set in still smaller type is indicated by drawing two lines down its left side; for example:

> THE man who is worthy of being a leader of men will never complain of the stupidity of his helpers, of the ingratitude of mankind, or of the inappreciation of the public. These things are all a part of the great game of life; and to meet them and not go down before them in discouragement and defeat, is the final proof of power.—ELBERT HUBBARD (*Technical World*).

11. Authors who treat with printers direct will find it necessary to keep a record of the folios of manuscript delivered and returned, with the dates of each transaction. Publishers always undertake this work, which is usually done by a member of the clerical staff. The duties involved may be briefly summarized as follows :

(1) Forwarding the manuscript to the printer with such instructions as may be needed concerning number of proofs required, or any other necessary directions, and taking note of the date of despatch.

(2) Receiving from the printer as much of the manuscript as has been set, together with galley-proofs for correction. When a batch of copy is returned, the numbers of the folios are to be checked and entered on the record, together with the numbers of all galleys that accompany it. Every galley-proof of printed matter bears a number written or set at the top.

(3) In forwarding galley-proofs to the author, the manuscript corresponding to the matter in type should also be despatched to him, and should be returned by him with the corrected proof. A record of folios and dates of forwarding and returning should be carefully kept.

(4) Once received, the author's proofs are usually transmitted to the printer, who, unless

the corrections are exceptionally numerous, proceeds to make up the printed matter into page form. This labor done, the printer sends out to the publisher proofs in page form; these are accompanied by the corrected galley-proofs, so that they may be forwarded to the author, to enable him to verify whether or not the corrections he desires have been made.

(5) After having revised the printed matter sent him, the author returns same to the publisher, whose clerk transmits it in turn to the printer for casting. Once corrected, the printer sends the type-pages to his foundry, with instructions to make electrotype plates of them, so as to release the type for further use. This being done, the plates are ready for printing.

By some of the more modern methods of composition, as by typesetting-machine, this process of electrotyping is done as the work proceeds. These methods have certain disadvantages, such as when the corrections are heavy in number; this often necessitates the cancelling of matter set and the resetting of entire paragraphs.

(6) Corrections may be made in the electrotype plate if absolutely necessary; but these should generally be avoided, as they are injurious to the plate itself, weakening it, and, in cases where large editions are printed, often causing the

plate to break, thereby necessitating the resetting of the entire page. Therefore, all corrections in plate should be avoided.

Every author should bear in mind that the printer pays for the correcting of all errors made by his men, but that for all changes marked on a proof which are deviations from the original manuscript the author must pay at a fixed rate per hour. The time taken to make what may seem a trivial correction is often much longer than the author may expect, through its causing the overrunning of type, the remaking-up of a page, or other additional work. (See also PROOF-READING.)

II

ORTHOGRAPHY

"THE orthography of our language," says Goold Brown,[1] "is attended with much uncertainty and perplexity; many words are variously spelled by the best scholars, and many others are not usually written according to the analogy of similar words." The international copyright law has worked a curious change in the orthography of some American books. Until lately American publishers used the shorter and simpler form of such words as "armor," "honor," "labor," omitting the "u," common to English spelling; in words like "civilize," "utilize," etc., the American form "ize" displaced the British "ise." Now, however, some American publishers have gone back to the old-fashioned forms so tenaciously cherished by the British. The reason for this is found in the fact that American books have invaded England. No longer can American publishers be twitted with Sydney Smith's caustic query: "In the four quarters of the globe, who reads an American

[1] *The Institutes of English Grammar*, p. 32.

book?" The Briton no longer objects to reading it—in fact, he looks for it; but prefers the orthography so dear to his conservative heart. The result is that some publishers have deemed it necessary, in order to sell American books in England, to spell in the British way. On account of this the author, before he commences to write, should determine for himself the authority on spelling he intends to follow. Sometimes, however, the matter is left to the discretion of the publisher.

In recent years great strides have been made, especially in the United States, toward simplifying the spelling of words. Dr. I. K. Funk, in his *magnum opus*, the "Standard Dictionary," states that "in its effort to help in simplifying the spelling of words this dictionary is conservative, and yet aggressively positive along the lines of reform agreed upon almost unanimously by the leading philologists." So here is a work with the preponderance of scholarship in its favor that may be followed as a reliable guide in all matters of disputed spelling.

As has already been said, the modern tendency is toward the simplifying of orthography. To this end, the National Educational Association has recently adopted simplified forms for spelling certain words, but it has not yet followed the

lead of progressive lexicographers who favor the dropping of all silent letters as redundant. The simpler forms of only twelve words have been adopted by the National Educational Association. These forms are :

altho	pedagog	thoro
catalog	program	thorofare
decalog	prolog	thru
demagog	tho	thruout

This advocacy is slowly bearing fruit, and will no doubt ultimately lead to reducing the language to a phonetic basis, which will materially assist students of orthography, and save both time and money.

The trend toward simplified spelling is noticeable in many American publications. Some publishers adopt special forms of words for their composing-rooms. This tendency has already spread to periodicals even of an educational character, and throughout the United States educators have manifested a keen interest in the subject, many advocating the adoption of simplified spellings in such words as offer least resistance, and in others whose forms in poetry have been simplified to meet the exigencies of rime.

There are few printing-offices or publishing-houses that do not establish a set of rules governing typography and orthography for the

guidance of their compositors. The most comprehensive of these is, perhaps, that adopted by the Funk & Wagnalls Company, which is reproduced below.

TO EDITORS, TYPEWRITERS, COMPOSITORS, AND PROOF-READERS

Please take notice that hereafter the following rules and spellings are to be used in all the publications of the Funk & Wagnalls Company:

1. The dieresis is to be omitted in all English words—as, *zoology*, *cooperation*, etc. In Anglo-German words—that is, German words not thoroughly naturalized in English speech and writing—the umlaut is to be retained.

2. The diphthong is to be omitted in all recognized English words—as, *egis*, *fetus*, instead of *ægis*, *fœtus*.

SPELLINGS

adz	coquet, *v.*	eon	Haiti
altho	courtesy	epaulet	hectogram
Antichrist	cyclopedia	epigram	Hongkong
archeology	Czar	esthetic	Kaffraria
ax	debonair	facet	kilogram
ay	demagog	fetish	Kongo
beldam	develop	Fiji	Korea
bequeath	diagram	gelatin	Kurdistan
Bering Sea	dialog	good-by	mold
by and by	domicil	gram	monogram
catalog	driest	gray	mustache
Chile	duet	guarantee, *v.*	myth
chlorid	envelop, *v.*	guaranty, *n.*	nowadays

omelet	Punjab	sheath	synonym
parquet	quartet	skepticism	technic
pasha	quintet	smooth	tho
phenix	Rumelia	stedfast	Tibet
program	Savior	stockinet	unchristian
prophecy, *n.*	secrecy	Sudan	whisky
prophesy, *v.*	sextet	synagog	wreath

Of the various classes of words whose spelling is unsettled, that are affected by the movement for simplified spelling, with which an author should familiarize himself, several are given below, characterized as American and English.

American	*English*	*American*	*English*
abridgment	abridgement	bakshish	baksheesh
accessory	accessary	banderole	bannerol
accouter	accoutre	banian	banyan
accouterment	accoutrement	bastile	bastille
acknowledgment	acknowledgement	behavior	behaviour
adz	adze	belabor	belabour
altho	although	beveled	bevelled
aluminum	aluminium	beveling	bevelling
amphitheater	amphitheatre	bichlorid	bichloride
analyze	analyse	bicolored	bicoloured
anemia	anæmia	bombazine	bombasine
anemic	anæmic	Brahman	Brahmin
anesthetic	anæsthetic	braize	braise
anesthetize	anæsthetize	brocatel	brocatelle
arbor	arbour	brusk	brusque
ardor	ardour	cadaster	cadastre
armor	armour	caffein	caffeine
armory	armoury	caliber	calibre
asafetida	asafœtida	calif	caliph
ascendency	ascendancy	califate	caliphate
atropin	atropine	cancelation	cancellation
ax	axe	canceler	canceller
ay (forever)	aye	candor	candour

American	*English*	*American*	*English*
capercailzie	capercailye	dickey	dicky
cartouch	cartouche	dieresis	diæresis
caviler	caviller	dingey	dinghy
celiac	cœliac	discolor	discolour
center	centre	disenamor	disenamour
centigram	centigramme	disenroll	disenrol
centiped	centipede	disfavor	disfavour
cesura	cæsura	disheveled	dishevelled
channeled	channelled	dishonor	dishonour
chartographer	cartographer	disluster	dislustre
chetah	cheetah	dolor	dolour
chlorid	chloride	Doricize	doricize
chlorin	chlorine	Dorize	dorize
chlorophyl	chlorophyll	dragonade	dragonnade
clamor	clamour	dueling	duelling
clearstory	clerestory	duelist	duellist
color	colour	dulness	dullness
coraled	coralled		
corbeled	corbelled	edile	ædile
corbeling	corbelling	eery	eerie
corypheus	coryphæus	emboweled	embowelled
councilor	councillor	empale	impale
counselor	counsellor	employee	employé
courtezan	courtesan	emu	emeu
cozy	cosy	enameled	enamelled
crenelate	crenellate	enameler	enameller
crozier	crosier	enameling	enamelling
cyclopedia	cyclopædia	enamor	enamour
		encenia	encænia
débris	debris	endeavor	endeavour
decolor	decolour	enroll	enrol
decolorize	decolourize	eon	æon
dedal	dædal	eonic	æonic
dedalian	dædalian		
defense	defence	frankal-	frankal-
demeanor	demeanour	moigne	moign
dentin	dentine	fulness	fullness
despatch	dispatch		
dialing	dialling	gage	gauge
diarrhea	diarrhœa	gager	gauger
diarrhetic	diarrhœtic	gazel	gazelle

American	*English*	*American*	*English*
ghat	ghaut	kidnaped	kidnapped
gild	guild	kidnaper	kidnapper
glave	glaive	kidnaping	kidnapping
glycerin	glycerine	kilogram	kilogramme
gram	gramme	kumiss	koumiss
Grecize	Græcize		
groveled	grovelled	labeling	labelling
groveler	groveller	labor	labour
groveling	grovelling	labored	laboured
		laborer	labourer
halleluiah	hallelujah	laborsome	laboursome
harbor	harbour	lacrimal	lachrymal
harken	hearken	lacrimose	lachrymose
hemal	hæmal	lanthanum	lanthanium
hematin	hæmatin	laureled	laurelled
hematite	hæmatite	leucorrhea	leucorrhœa
hemoglobin	hæmoglobin	leveled	levelled
hemoptysis	hæmoptysis	leveler	leveller
hemorrhage	hæmorrhage	leveling	levelling
hemorrhoids	hæmorrhoids	libeled	libelled
hoarhound	horehound	libeler	libeller
homeopathic	homœopathic	libeling	libelling
homeopathist	homœopathist	libelous	libellous
homeopathy	homœopathy	licorice	liquorice
honor	honour	liter	litre
hospitaler	hospitaller	lodestone	loadstone
hoveling	hovelling	luster	lustre
humor	humour		
hyperemia	hyperæmia	maneuver	manœuvre
		maneuverer	manœuvrer
impanel	empanel	marvelous	marvellous
impaneled	empanelled	meager	meagre
impaneling	empanelling	medalist	medallist
imperiled	imperilled	medieval	mediæval
incase	encase	medievalize	mediævalize
		metaled	metalled
jeweled	jewelled	metaling	metalling
jeweler	jeweller	metalize	metallize
jeweling	jewelling	meter	metre
jewelry	jewellery	miter	mitre
judgment	judgement	mobilize	mobilise

American	*English*
modeled	modelled
modeler	modeller
modeling	modelling
mold	mould
molt	moult
mustache	moustache
mythopeic	mythopœic
neighbor	neighbour
nephelite	nephelin
nilgau	nylghau
niter	nitre
nitery	nitry
nitroglycerin	nitroglycerine
nozle	nozzle
obi	obeah
ocher	ochre
odor	odour
offense	offence
omber	ombre
orang-utan	orang-outang
orcin	orcine
Orientalize	orientalize
orthopedic	orthopædic
ouzel	ousel
oxid	oxide
pachak	putchock
paleography	palæography
paleontology	palæontology
pandour	pandoor
paneled	panelled
paneling	panelling
paraleipsis	paralepsis
paralyze	paralyse
parceled	parcelled
parceling	parcelling
parlor	parlour
partizan	partisan
paynim	painim
pedler	pedlar
penciled	pencilled
percarbureted	percarburetted
perdue	perdu
perineum	perinæum
peroxid	peroxide
petrolin	petroline
phagedæna	phagedena
Phenician	Phœnician
phenix	phœnix
phosphureted	phosphuretted
piccadilly	piccadil
piccaninny	pickaninny
pickax	pickaxe
pilau	pillau
Pleiades	Pleiads
plow	plough
poleax	poleaxe
polverine	polverin
pommeled	pommelled
porcelanite	porcellanite
postiler	postiller
praam	pram
precipe	præcipe
preeminence	pre-eminence
preemption	pre-emption
preengage	pre-engage
preestablish	pre-establish
preexist	pre-exist
pretense	pretence
pretor	prætor
program	programme
pronunciamento	pronunciamiento
propretor	proprætor
prothalamion	prothalamium
protoxid	protoxide
Puritanize	puritanize

American	*English*
pyroxylin	pyroxyline
quadrumane	quadruman
quarreled	quarrelled
quarreling	quarrelling
quarterfoil	quatrefoil
quipu	quipo
ragule	raguly
raja	rajah
rancor	rancour
raveled	ravelled
raya	rayah
reconnoiter	reconnoitre
reecho	re-echo
reelect	re-elect
reenforce	reinforce
reestablish	re-establish
referable	referrible
régime	regime
regrator	regrater
remold	remould
reremouse	rere-mouse
reveled	revelled
reynard	renard
rigor	rigour
rime	rhyme
rivaled	rivalled
rivaling	rivalling
riveled	rivelled
rondo	rondeau
roweled	rowelled
roweling	rowelling
ruble	rouble
rumor	rumour
saber	sabre
sabered	sabred
salable	saleable
salmon-peal	salmon-peel
saltier	saltire
saltpeter	saltpetre
samson	Samson's-post
sandaled	sandalled
Sanhedrin	sanhedrim
saponin	saponine
sarlak	sarlac
sarsenet	sarcenet
savior	saviour
savor	savour
scepter	sceptre
sceptered	sceptred
scurril	scurrile
seleniureted	seleniuretted
sentineled	sentinelled
sepulcher	sepulchre
sesquioxid	sesquioxide
sesquisulfid	sesquisulphide
Shakespearian	Shakesperian
shastra	shaster
sheldapple	sheldafle
shellac	shell-lac
sherif	shereef
shinny	shinty
shoveled	shovelled
shoveler	shoveller
shriveled	shrivelled
signaled	signalled
signaling	signalling
silicious	siliceous
sillibub	sillabub
simitar	scimitar
sirup	syrup
skeptic	sceptic
Slavonian	Slavonic
smolder	smoulder
sniveler	sniveller
sobole	soboles
somber	sombre

American	*English*	*American*	*English*
sombering	sombring	terreplein	terre-plein
sorbin	sorbine	tessellate	tesselate
souslik	suslik	theater	theatre
spahi	spahee	Thomism	Thomaism
spanceled	spancelled	tiffing	tiffin
specter	spectre	tigerish	tigrish
spicknel	spignel	timbal	tymbal
splendor	splendour	timbreled	timbrelled
spulye	spuilzie	tinseled	tinselled
spurry	spurrey	tinseling	tinselling
squinny	squiny	titbit	tidbit
stadholder	stadtholder	tom-tom	tam-tam
staniel	stannel	toweling	towelling
stenciler	stenciller	trammeled	trammelled
stoop	stoup	tranquilize	tranquillize
stoor	stour	transship	tranship
strokle	strocal	traveled	travelled
strychnin	strychnia	traveler	traveller
styracin	styracine	traveling	travelling
subbass	sub-base	tribunicial	tribunician
succor	succour	tricolor	tricolour
sufi	sofi	tridactyl	tridactyle
sulfid	sulphide	trioxid	trioxide
sulfureted	sulphuretted	trompe	tromp
surquedry	surquedrie	troweled	trowelled
sweetbrier	sweet-brier	tumor	tumour
swingletree	swing-tree	tunneled	tunnelled
syneresis	synæresis	tunneling	tunnelling
		tuyère	tuyere
tachylyte	tachylite	tweeze	tweese
talukdar	talookdar	twibil	twibill
tasseled	tasselled		
Tatar	Tartar	udaler	udaller
taurocol	taurocoll	unappareled	unapparelled
teazel, *v.*	teasel	unbiased	unbiassed
teazel, *n.*	teasel	unburden	unburthen
teazeled	teaseled	unharbor	unharbour
tegmen	tegument	unmold	unmould
tellureted	telluretted	unraveler	unraveller
tellurian	tellurion	uremia	uræmia
tercel	tiercel	utas	utis

American	*English*	*American*	*English*
valor	valour	werwolf	werewolf
vapor	vapour	whimsy	whimsey
victualer	victualler	wivern	wyvern
vigor	vigour	woful	woeful
vise	vice	woolen	woollen
visualize	visualise	worshiped	worshipped
vizor	visor	worshiper	worshipper
voltzite	voltzine	Wyclifite	Wickliffite
voweled	vowelled		
wadi	wady	xanthophyl	xanthophyll
Wahabi	Wahabee	xyloidin	xyloidine
wainscoting	wainscotting		
weeviled	weevilled	zaffer	zaffre
welsher	welcher	zinkiferous	zinciferous

III

HOMONYMS

A HOMONYM is a word that agrees with another in sound, but differs from it in spelling and meaning. When dictating, care should be taken to distinguish the word required, so as to save correction in manuscript or typewritten matter. Of this class of words the following are typical examples:

ail, ale
air, ere, heir
aisle, isle
all, awl
altar, alter
ante, anti
arc, ark
ascent, assent
bail, bale
baize, bays (pl.), beys (pl.)
ball, bawl
bait, bate
beach, beech
beau, bow
beer, bier
bight, bite
blew, blue
boarder, border
boll, bowl
bough, bow
boy, buoy
borough, burrow
brake, break
bread, bred
breach, breech
brows, browze
calendar, calender
call, caul
canon, cannon
canvas, canvass
cask, casque
cede, seed
ceiling, sealing
cellar, seller
cent, scent, sent
cere, seer, sere
cereal, serial
cession, session
chagrin, shagreen
choir, quire
choose, chews
chord, cord
cite, sight, site
clause, claws
climb, clime
corse, coarse, course
coarser, courser
cold, coaled
coin, coign
compliment, complement
core, corps
coward, cowered
crews, cruise, cruse
cue, queue
currants, currents
dear, deer
deviser, divisor
dew, due
die, dye
doe, dough
draft, draught
dust, dost
dying, dyeing
eaves, eves
ewes, yews
fain, feign

faint, feint
fair, fare
feat, feet
find, fined
flea, flee
flew, flue
fore, four
foul, fowl
freeze, frieze
furs, furze
gait, gate
gilt, guilt
grate, great
grater, greater
grocer, grosser
hail, hale
hair, hare
hall, haul
hart, heart
heal, heel
hear, here
hide, hied
higher, hire
hoard, horde
holed, hold
indite, indict
jam, jamb
key, quay
knight, night
knot, not
know, no
lane, lain
lead, led
leak, leek
lessen, lesson
lie, lye
limb, limn
load, lowed
loan, lone
lynx, links
maid, made
male, mail
mane, main
mantel, mantle
marshal, martial
maze, maize
mead, meed
mean, mien
meat, meet, mete
metal, mettle
mews, muse
might, mite
miner, minor
moan, mown
moat, mote
mode, mowed
muscle, mussel
mustard, mustered
nay, neigh
nave, knave
new, knew
night, knight
nun, none
oar, ore
ode, owed
one, won
our, hour
pail, pale
pall, pawl
pain, pane
pair, pare, pear
pause, pawse
peace, piece
peal, peel
peer, pier
plaid, played
plain, plane
plait, plate
plum, plumb
pole, poll
pore, pour
pray, prey
principal, principle
profit, prophet
quartz, quarts
quire, choir
rain, reign, rein
rap, wrap
raise, rays, raze
read, reed
retch, wretch
right, rite, write
rime, rhyme
ring, wring
road, rode, rowed
roe, row
sail, sale
scene, seen
sea, see
seam, seem
shear, sheer
size, sighs
sleight, slight
sold, soled
so, sew, sow
soar, sore
some, sum
son, sun
stake, steak
stair, stare
stationary, stationery
steal, steel
storey, story
straight, strait
sweet, suite
sword, soared
tacks, tax
tail, tale
tare, tear
team, teem
throe, throw
throne, thrown
tide, tied
tier, tear

time, thyme
to, too, two
toe, tow
told, tolled
ton, tun
travel, travail
treatise, treaties
vain, vane, vein
vale, veil
wade, weighed
wait, weight
waist, waste
wave, waive
way, weigh
wear, ware
week, weak
ween, wean
wether, weather
wood, would
yoke, yolk
you, ewe, yew

IV

RULES FOR THE SIMPLIFICATION OF SPELLING

THE following rules are recommended by the American Philological Association, the Spelling Reform Association, and the Philological Society of England, and are included here to serve as guides to authors and others in sympathy with the efforts being made to secure a logical and simpler form of orthography. All words affected by these rules are to be found in the vocabulary of the "Standard Dictionary"; in recording the new phonetic forms the editor has not introduced any theories of his own.

Rule 1

(1) Change final "ed" to "t" when so pronounced, as in *abashed* (abasht), *wished* (wisht), etc., and, if a double consonant precedes, drop one of the consonants, as in *chipped* (chipt), *dressed* (drest), *hopped* (hopt), etc.

(2) Retain final "ed" when the "e" affects a preceding sound.

(*a*) When the preceding vowel sound is long and expressed by a single letter, as the following:

baked, not bakt, as *bakt* would be pronounced *backed*	gaped, not gapt
caked, not cakt	chafed, not chaft
craped, not crapt	coped, not copt
draped, not drapt	moped, not mopt
	roped, not ropt

N.B.—The "e" does not affect the preceding vowel sound when expressed by two or more letters, as in *booked* (bookt), *bleached* (bleacht), *crouched* (croucht).

(*b*) When a preceding "c" has the sound of "s," as in *chanced* (not chanct), *forced* (not forct), *faced* (not fact), etc.

Rule 2

(1) Drop "ue" at the end of words when the preceding vowel is short or a diphthong, as in dialog*ue*, catalog*ue*, etc. Thus, spell *dialog*, *catalog*, *demagog*, *epilog*, *synagog*, etc.

(2) Retain "ue" when the preceding single vowel is long, as in *prorogue*, *vogue*, *disembogue*, *pirogue*, *plague*, *vague*, *fatigue*.

Rule 3

(1) Drop final "e" from words ending in "ite" when the "i" is short, as *hypocrit*, *opposit*, *preterit*, *requisit*, etc.

(2) Retain final "e" when the "i" is long, as in *finite*, *polite*, *unite*, etc.

Rule 4

Drop final "te" in words like cigaret*te*, coquet*te*, quartet*te*, etc. Thus, spell *coquet*, *epaulet*, *quartet*, and all words of the same class which are Anglicized.

Rule 5

(1) Drop final "me" in words like program*me*, and spell *program*.

(2) Retain final "me" in written medical prescriptions, where the form *gram* might be mistaken for *grain*, and cause serious error.

Rule 6

(1) Drop final "e" from words ending in "ile" when the "i" is short, as in *fragil*(e, *ductil*(e, etc.

(2) Retain final "e" when the "i" is long, as in *gentile*, *exile*, etc.

Rule 7

(1) Drop final "e" from words ending in "ine" when the "i" is short, as in *disciplin*(e, *doctrin*(e, *feminin*(e, etc.

(2) Retain final "e" when the "i" is long, as in *sunshine*, *asinine*, *machine*, etc.

Rule 8

(1) Drop final "e" from words ending in "ise" when the "i" is short, as in *anis*(e, *practis*(e, *premis*(e, *treatis*(e, etc.

(2) Retain final "e" when the "i" is long, as in *wise*, etc.

Rule 9

Drop "a" from "ea" having the short sound of "e" as in *feather*, *leather*, etc.

Rule 10

(1) Drop final "e" from words ending in "ve" when the preceding vowel has its common short sound, as in *repulsiv*(e, *talkativ*(e, etc., or is expressed by two letters, as in *griev*(e, *groov*(e, *carv*(e, "r" counting with the vowels.

(2) Retain final "e" when the preceding vowel is single and long, as in *five*, *drive*, etc.

Rule 11

Change the diagraph "ph" to "f" wherever it has the sound of "f," as in *diphtheria* (diftheria), *phantom* (fantom), *telegraph* (telegraf), *photograph* (fotograf), *physic* (fysic), *naphtha* (naftha), etc.

CHEMICAL TERMS

The need of a reform in the spelling of chemical terms, which was generally admitted by the Section on Chemistry of the American Association for the Advancement of Science, led to the adoption by that body of certain rules affecting several classes of terms. These rules are as follows:

In terms ending in "-ide" drop the final "e"; write "chlorid," *not* "chloride"; "oxid," *not* "oxide"; "sulfid," *not* "sulphide."

In terms ending in "-ine," drop the final "e"; write "bromin," *not* "bromine"; "chlorin," *not* "chlorine"; "quinin," *not* "quinine."

EXCEPTION: The termination "-ine" is retained only in the case of unsaturated hydrocarbons, according to Hoffman's grouping. Thus, write "butine," *not* "butin"; "hexine," *not* "hexin," etc.

In harmony with the action of the Association for the Advancement of Science, the "Standard Dictionary" substitutes "f" for "ph" in "sulfur" and all its derivatives, and it follows the spellings of the Association in its vocabulary.

GEOGRAPHIC NAMES

The United States government has appointed a permanent Board on Geographic Names, whose duty is to determine all unsettled questions concerning such names that arise in the Departments,

and in the Government Printing Office. The decisions of this Board are to be accepted as standard authority by these Departments. A complete list of these spellings can be obtained at small cost by applying to the Public Printer, Washington, D. C.

The plan followed by the Board in disposing of any question brought before it is to refer it to its Executive Committee. This committee is charged with the thorough investigation of the question, is expected to consult the authorities with regard to it, and to make use of such assistance as it may find available elsewhere. Officers of the various Departments of the United States government are under instruction to afford this Board such assistance as may be proper to carry on its work. A résumé of such investigations as are made, together with a recommendation based on the results, is submitted to the Board at a regular meeting, and after discussion a decision is reached by vote.

While some persons, chartographers especially, have taken exception to the decision of this Board as regards certain names, no other list can be recommended as a reliable substitute.

1. The principles applied by the Board to geographic names in the United States may be summarized as follows:

(1) That spelling and pronunciation which is sanctioned by local usage should in general be adopted.

(2) Where names have been changed or corrupted, and such changes or corruptions have become established by local usage, it is not in general advisable to attempt to restore the original form.

(3) In cases where what was evidently originally the same word appears with various spellings sanctioned by local usage, when applied to different features, these various spellings should be regarded as in effect different names, and, as a rule, it is inadvisable to attempt to produce uniformity.

[☞ Clause 3, reproduced here, is taken verbatim from the Second Report of the U. S. Board on Geographic Names, p. 22.]

(4) Where a choice is offered between two or more names for the same place or locality, all sanctioned by local usage, that which is most appropriate and euphonious should be adopted.

(5) The possessive form should be avoided whenever it can be done without destroying the euphony of the name or changing its descriptive application.

(6) In names ending in "burgh" the final "h" should be dropped.

(7) Names ending in "borough" should be abbreviated to "boro."

(8) The word "center," as a part of a name, should be spelled as above, and not "centre."

(9) The use of hyphens in connecting parts of names should be discontinued.

(10) The letters "C. H." (Court House) appended to the names of county seats should be omitted.

(11) In the case of names consisting of more than one word it is desirable to combine them into one word.

(12) It is desirable to avoid the use of diacritic characters.

(13) It is desirable to avoid the use of the words "city" and "town" as parts of names.

2. The principles applied to the geographic names of foreign countries are:

(1) Geographic names in countries that use Roman characters should be rendered in the form adopted by the country having jurisdiction, except where there are English equivalents already fixed by usage. In cases where the English equivalent is so different from the local form that the identity of the latter with the former might not be recognized, the English form should be adopted, but both forms may be given.

(2) The spelling of geographic names that

require transliteration into Roman characters should represent the principal sounds of the word as pronounced in the native tongue.

The spellings of the Board have been adopted by the editor of the "Standard Dictionary."

V

CAPITALIZATION

No AUTHOR can afford to neglect this feature in his work. For this reason the following suggestions are offered for his guidance.

To indicate capital letters in a manuscript, draw three parallel lines beneath them. (For example, see section on PROOF-READING, page 59.)

The systematic application of the following rules will assure correct capitalization:

1. Capitalize the initial letter (1) of the first word of every complete sentence; (2) of the first word of every distinct clause separately paragraphed or numbered; (3) of every proper name; (4) of every word derived from a proper name; (5) of the first word and of the chief other words in the titles of books, pictures, plays, or publications; (6) of the first word and other chief words in subtitles or subdivisions of books written in two or more parts.

2. Capitalize all the names of the Deity—*e.g.*, the *Almighty*, *Creator*, *Father*, *God*, *Jahveh*, *Jehovah*, *Savior*.

God is capitalized *only* when the word refers to the Deity; in its other senses it takes a small initial letter.

Heaven takes a capital initial when it denotes the Supreme Being and a small letter when used in any of its many other meanings. This may have been due to the influence of the Authorized Version of the Bible on printing. Therein the translators commonly used small letters. In Genesis 1:2, the word is written "heaven," but in the same chapter (verse 8) we find "And God called the firmament Heaven"—the capital letter was used here to designate the sky and all the depth of space beyond the surface of the earth as distinguished from the abode of man.

3. Write the personal pronoun in the first person singular a capital—as, "Vengeance is mine, saith the Lord; *I* will repay."

4. Capitalize the initial letter of words of special importance or others specifically applied, as the family names or type genuses of animal or of plant life.

5. Write the initial letter of the first word of every line of verse a capital—*e.g.*:

"My love to those that I love;
My love to those that love me.
My love to those that love those that I love,
And to those that love those that love me."

6. Capitalize the initial letter of the first word of a complete example or direct quotation—*e.g.*:

"Honesty is the best policy."

7. Capitalize the initial letters of the days of the week and month, festivals, holy days, and days of historic significance.

8. Capitalize prefixes, as D', Da, De, Di, Van, Von, when not preceded by a given name. If a given name precedes the surname, the first letter of the prefix should be a small one. However, this rule is not always strictly adhered to.

9. Capitalize the initial letter of names of political or special significance—as, the Middle Ages, the Elizabethan Period, the Great Reformation, Democrat, Republican, Conservative, Liberal, Nationalist, Church, State, etc.

10. Capitalize the initial letter of all titles of dignity—as, President, Chief Justice, Bishop, Senator, etc., when these precede the surnames of dignitaries.

11. Capitalize the initial letters of all geographic names—as, Bermuda, Gulf of Mexico, North Sea, North River, Rocky Mountains.

NOTE: The seasons of the year and the words *earth, sun,* and *moon,* being regarded as common nouns, are not written with initial capital letters. The names of planets and stars should be written with capital initial letters, as they stand for personifications of certain mythical deities.

VI

PUNCTUATION

THE use of the punctuation-marks or points for the purpose of clearly showing the sense or relation of words is comparatively recent. In ancient writings words were run together successively without break or pause-mark. Not until Aldus Manutius, who flourished in the fifteenth century, and evolved the main features of our system and used them in his books, was attention given to a subject of first importance so far as writing and printing are concerned.

Few, indeed, are the persons who to-day would endorse the view on the subject of punctuation entertained by Blair and expressed by him in his "Rhetoric" (p. 121): "It is in vain to propose by arbitrary punctuation to amend the defects of a sentence, to correct its ambiguity, or to prevent its confusion." The absurdity of this contention may be aptly illustrated by the following riddle from Halliwell's "Nursery Rhymes":

> "Every lady in this land
> Has twenty nails upon each hand
> Five and twenty on hands and feet
> All this is true without deceit."

Punctuation will help to solve this riddle quickly. Insert a semicolon after the word "nails" in the second line, and a comma after the word five in the third line. Thus, the riddle would read :

> "Every lady in the land
> Has twenty nails; upon each hand
> Five, and twenty on hands and feet."

Earle says: "The sentence which would be ambiguous without stops is a badly constructed sentence," and the following, cited by Mr. De Vinne,[1] helps to prove it :

"The prisoner said the witness was a convicted thief."

In this sentence the stigma is placed on the witness, but the fact is that it should have been put on the prisoner ; so :

"The prisoner, said the witness, was a convicted thief."

Every manuscript should be carefully punctuated before it is submitted to a publisher or sent to the printer. By paying particular attention to this, authors will be able not only to insure the correct interpretation of their thoughts,

[1] *The Practise of Typography*, p. 260.

but also to remove the liability of being misread, and be able to reduce the expense usually incurred for correction.

If an author possesses an accurate knowledge of punctuation, as well as the faculty to apply this knowledge consistently, he can not afford to trust to the printer for the correct punctuation (which often means also the correct interpretation of the meaning) of his manuscript. If he be not qualified to attend to the subject himself, he would better call in expert help or request his publisher to have the work done for him.

If, as is claimed by Wendell, "Punctuation is to do for the eye what emphasis does for the ear," then it is an important appanage of style, and, as such, authors should jealously preserve it. Needless punctuating is both bad and costly—as bad and as costly as omitting punctuation when it is necessary. Yet if punctuation is to do for the eye what emphasis does for the ear, how will it fare in the hands of a writer of spasmodic temperament? Probably as poorly as would emphasis at the lips of a man who stutters.

Two styles of punctuation are in use to-day. One is termed "close," the other "open." Close punctuation is formal and constrained, and lacks the natural flow of words which open punctuation produces. Close punctuation is to be found often

in English books printed in the eighteenth and early in the nineteenth centuries. The practise of writing sentences of inordinate length made close punctuation necessary to their correct interpretation. When the short and direct sentence superseded its clumsy predecessor, open punctuation was practised. But there is a class of writers of even short sentences that follows the practise now almost abandoned in England, and preserved only by lawyers and pedants in the United States. On this subject Mr. De Vinne says that "a comparison of the punctuation of early and late editions of English classics will show that the tendency of modern editors is to a more sparing use of points." [1]

Punctuation is of four kinds:

1. **Grammatical punctuation,** used to indicate a greater or less degree of separation in the relations of the thought, as by division into sentences, clauses, and phrases, to aid in the better comprehension of the meaning and grammatical relation of the words.

The points used in grammatical punctuation are: the comma (,); the semicolon (;); the colon (:); the period or full point (.), and the dash (—).

2. **Rhetorical punctuation** is used to mark some peculiarity in expression.

[1] *The Practise of Typography*, p. 292.

The points used are: the note of exclamation or ecphoneme (!); the note of interrogation or erotеme (?); the dash (—); the quotation-marks or guillemets, used singly or in pairs (" . . . "; ' . . . '), and the parentheses or curves—( ).

3. **Etymological punctuation** is used to indicate something concerning the formation, use, or omission of words or parts of words.

The marks used are: the caret (^); the dieresis (¨); the macron or macrotone (¯), a mark of quantity used to designate length, as of vowel sound or syllable; the breve or stenotone (˘), a mark of quantity used to designate a close vowel sound or a short syllable; the acute accent (´), used to denote stress in pronunciation; the grave accent (`), used to denote a falling inflection or an open or long vowel; the circumflex (ˆ), used to denote a broad or long sound; the hyphen (-, =), used to connect syllables of a word when separated, as at the end of a line or to connect the two elements (or more) of a compound word, and the period (.), used to denote an abbreviation.

4. **Punctuation for reference** is used to refer the reader to some other place in the page or book.

The marks used are the asterisk or star (*); the dagger or obelisk (†); the double dagger or

diesis (‡); the section (§); the parallel (‖); the paragraph (¶); the index (☞); and the asterism (⁂ or *⁂*). In cases where the references are numerous these marks are sometimes doubled, but in such cases modern usage inclines to the use of superior figures (^{1} ^{2}), which are preferable, except in books which treat technical subjects, as in these superior, and sometimes inferior, figures ($_{3}$, $_{4}$) are used for other purposes. Superior letters also are occasionally used (^{a,b}). Ellipses, as in quotations, are usually designated by three periods or stars (. . .; * * *). Brackets ([ ]) are used when the purpose is to separate sentences that have been interpolated as comments on remarks in parentheses.

VII

EXPLANATORY NOTES AND EXAMPLES OF PUNCTUATION

1.—THE COMMA (,)

THE **comma** is used to mark the shortest pause of time.

(1) In a simple sentence it may be used or be omitted.

EXAMPLES:

Know that the slender shrub which is seen to bend, conquers when it yields.

Truth is afoot, nothing can impede it.

The same principle leads us to neglect a man of merit that induces us to admire a fool.

(2) In a compound sentence—that is, one in which the direct sequence of thought is interrupted by repetition or by the addition, as of verbs, nouns, or other parts of speech—the comma is used to separate the simple members.

EXAMPLES:

Charity, like the sun, brightens every object it shines upon.

Men of age object too much, consult too long, adventure too little, repent too soon, and seldom drive business home to the full period, but content themselves with a mediocrity of success.

(3) It is used in separating several (more than two) words which are connected by conjunctions expressed or implied.

EXAMPLES:

Man must have some fears, hopes, and cares for the coming morrow.

God has given us wit, and flavor, and brightness, and laughter, and perfumes, to enliven the days of man's pilgrimage, and to "charm his pained steps over the burning marle."

Gordon met death as a brave, valiant, and noble man.

(4) It is not used to separate two words that are connected by a conjunction.

EXAMPLE: Mirth is short and transient, cheerfulness fixed and permanent.

(5) It may or may not be used to separate a series of words in pairs that are connected by conjunctions.

EXAMPLES:

This sound brought out from their lurking-places a crew of vagabond boys and vagabond dogs, . . . and boy and dog, and hostler and Boots, all slunk back again to their holes.

In schoolroom and college class, in the field and afloat, discipline maintains order.

East and West and South and North
The Messengers ride fast.

(6) It is used to set off nouns and pronouns in the absolute, and words put in apposition.

EXAMPLES:

The prisoner, his sentence being pronounced, was removed.

He who stands before thee is Paul, the Apostle.

The transaction closed, we separated.

(7) It is used to set off adjectives or participial adjectives and their adjuncts, especially if they affect the significance of a dependent clause.

EXAMPLE: Man, living, feeling man, is the easy prey of the powerful present.

(8) It is used to introduce a single short quotation. If, however, more than one quotation is cited, a *colon* should be used instead.

(9) It is used in the place of a verb omitted or of a word understood.

(10) It is used before and after the infinitive mode when the infinitive follows a verb from which it should be set off, or when it is dependent on a thing understood or remote.

EXAMPLES:

His aim was, to foster the interests of the natives.

To continue, I will now show the consequence of my argument.

(11) It is used also to set off an adverb or adverbial phrases when they cause a break in the construction of a simple sentence.

EXAMPLES:

This curiosity of theirs, however, was attended with very serious effects.

And yet I knew that every wrong,
However old, however strong,
But waited God's avenging hour.

(12) It is used to set off prepositional phrases when they interrupt the sequence of a simple sentence, or when they are separated from words on which they are dependent.

EXAMPLES:

American aristocracy is, to some extent, a matter of wealth.

By study, we may add to our store of knowledge that acquired by our ancestors.

(13) It is used to set off a conjunction when it is divided from the main clause dependent on it or when it introduces an example.

EXAMPLE: The collision was inevitable, but, by timely assistance, the crew was saved.

(14) It is used occasionally to set off interjections.

EXAMPLE:

Yet then from all my grief, O Lord,
Thy mercy set me free.

(15) It is used to set off a word which it is desired to emphasize.

EXAMPLE:

Holy, Holy, Holy,
Lord God Almighty!

2.—THE SEMICOLON (;)

The semicolon is used to indicate a separation in the relations of the thought in a compound sentence—a degree greater than that expressed by the comma.

(1) It is used to separate different statements; that is, the different clauses of a compound sentence which are already separated by commas.

EXAMPLE:

We may live without poetry, music, and art;
We may live without conscience, and live without heart;
We may live without friends; we may live without books;
But civilized man can not live without cooks.

(2) It is used to separate two or more simple members of a sentence when these require a pause greater than that which a comma would mark.

EXAMPLE: Who lives to nature rarely can be poor; who lives to fancy never can be rich.

(3) It is used before "as" when employed as an introductory to an example.

EXAMPLE: That which is not permitted or allowed; as, the illicit sale of intoxicants.

3.—THE COLON (:)

The **colon** is used as a sign of apposition or equality to connect one clause with another that explains it, as in introducing a list, a quotation, an enumeration, or a catalog; or to join clauses that are grammatically complete yet closely connected in sense; or to mark any discontinuity in sense or grammatical construction greater than that which is indicated by a semicolon, but not sufficient to require a period or a dash.

(1) It is used to separate one complete clause from another.

EXAMPLES:

The power to bind and loose to Truth is given:
The mouth that speaks it is the mouth of Heaven.

Love is the emblem of eternity: it confounds all notions of time: effaces all memory of a beginning, all fear of an end.

(2) It is used in sentences in which the semi-

colon has been introduced when a greater pause is required than can be indicated by a semicolon.

EXAMPLE: It surely was not obscurity; it was not weakness: it was a want of that sensitive taste which ought to breathe its delicate sense of fitness into the plainest phraseology.

(3) It is used to introduce a formal quotation.

EXAMPLE: A writer in the *Westminster Review* discourses in this fashion: "Another curious observation upon philosophic activity is that the coordination of all functions which constitute the whole intellectual energy of philosophic minds is preserved in its plenitude for only a short period of their whole duration of life." [1]

4.—THE PERIOD (.)

(1) The **period** or **full stop** is used after every complete declarative statement.

EXAMPLE: Consider the end.

(2) After title-headings and side-heads.

(3) After most abbreviations.

EXAMPLES:

A. M. for *ante meridian*; LL. D. for Doctor of Laws; *e.g.* for *exempli gratia* (for the sake of example).

(4) After Roman numerals, except when they are used to number pages.

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[1] Phelps, *English Style in Public Discourse*, p. 133.

5.—THE DASH (—)

The **dash** is used to mark (1) a change of thought or construction, or (2) an emphatic or unexpected pause.

EXAMPLES:

(1) He may live without books—what is knowledge but grieving?
He may live without hope—what is hope but deceiving?

(2) What say ye? Speak now—now or never.

6.—THE INTERROGATION-POINT (?)

The **note of interrogation** or **eroteme** is used at the end of a sentence to designate (1) a single question or (2) more, and (3) is sometimes written in parentheses to express a doubt or challenge the accuracy of a statement.

EXAMPLES:

(1) Truths would you teach, or save a sinking land?

(2) Father of Light! Great God of Heaven!
Hear'st Thou the accents of despair?
Can guilt like man's be e'er forgiven?
Can vice atone for crimes by prayer?

(3) *Peru.* Manco Capac, with his wife, and sister Mama Ocello, arrives from China (?), and claims to have been sent by the Deity to reclaim the tribes from savage life.

7.—THE EXCLAMATION-MARK (!)

The note of **exclamation** or **ecphoneme** is used after a word or phrase to express sudden emotion, and is sometimes repeated for emphasis.

EXAMPLES:

Ah! What were man should Heaven refuse to hear!

Never! Never!! Never!!!

8.—QUOTATION-MARKS (". . ."; '. . .')

(1) Double **quotation-marks** or **guillemets** are used to designate that the matter within them is a direct quotation from another author or is dialogue.

(2) Single quotation-marks are used within double quotation-marks to designate that the matter within them is a quotation from another author or speaker cited by the first author whose matter is printed within the double marks.

EXAMPLES:

"Grant White, referring to Milton, says 'Milton calls Raphael "the affable archangel," and makes Adam say to him, as he is about departing heavenward:

'Gentle to me and affable hath been
Thy condescension, and shall be honored ever
With grateful memory.'"

(3) Double quotation-marks are sometimes used in citing titles, as of books, but titles are

often printed in italic type, and when this is done quotation-marks are not used.

9.—PARENTHESES—( )

(1) The parentheses are used to separate an explanatory or qualifying clause, or a sentence inserted in another sentence which is grammatically complete without it.

EXAMPLES:

The wallflower, on each rifted rock,
From liberal blossoms shall breathe down
(Gold blossoms frecked with iron-brown)
Its fragrance.

The columbine is a herbaceous plant of the crowfoot family (*Ranunculaceæ*), with the leaflets shaped like those of the meadow-rue.

(2) They are used also in connection with the titles of books (*a*) to separate the place and date of publication from the text, thus preserving the continuity of same; (*b*) to enclose references or figures denoting numerical sections or other divisions; (*c*) to enclose notes of interrogation inserted to express doubt of the correctness of the statement made.

EXAMPLE: (*a*) Mrs. Massingbird published "Sickness, Its Trials and Blessings" (London, 1868).

The uses referred to under (*b*) and (*c*) above are so frequent as not to require illustration.

10.—THE APOSTROPHE (')

The **apostrophe** is used to denote the possessive case, which is made in the singular by adding *s* with an apostrophe, as also in the plural of nouns that do not end in *s*—as, man's, men's. The plural possessive, when the plural already ends with an *s*, is formed by adding an apostrophe after the word—as, horses' teeth; that is, "the teeth of horses."

11.—THE CARET (^)

The **caret** is used only in writing, to denote where omitted words or letters are to be inserted.

12.—THE DIERESIS (¨)

The **dieresis** or **dialysis** consists of two dots placed over a vowel.

(1) It is placed above one of two vowels when these follow one another, to show that they do not form a diphthong—as, *Danäe*.

(2) It is used sometimes (but, in general, modern practise discards it) over the second vowel in words where the vowel is doubled—as, *zoöphyte*. The "Standard Dictionary" discards the dieresis altogether.

For the explanations of other signs used in etymological punctuation, see page 41.

VIII

INDEXING

An index, or alphabetical list of matters discussed in a book or set of books, showing where each subject is to be found, is one of the most valuable adjuncts to a book. The best book in the world would lose much of its worth as a practical literary tool if devoid of an index. "The worst book," says Horace Binney, "if it had but a single good thought in it, might be kept alive by it."

So important did that eminent jurist, the late Lord Campbell, consider an index, that he suggested that the British copyright law should be amended in such a way as to deprive any author who published a book without an index of the protection afforded him by the Copyright Act.

A good index is a pass-key to the contents of a book, a pilot through strange seas of thought, without which few readers, no matter how venturesome, would care to sail. A book without an index is like a ship without a rudder.

Pope has declared that he who knows how to make a good index "holds the eel of science by the tail," and we may add that he who knows

how to consult it knows how to dissect the eel. To consultants of works of reference or of treatises expounding the sciences an index is as necessary an implement as is the pen to the scribe or the chisel to the carpenter. "Those authors whose subjects require them to be voluminous would do well," says Henry Rogers, "if they would be remembered as long as possible, not to omit a duty which authors in general, but especially modern authors, are too apt to neglect—that of appending to their works a good index."

HOW TO MAKE AN INDEX

The making of an index is an art in itself, and on the care given to its compilation depends much of its value as a short cut to the contents of the book indexed. The author who takes pride in his work will endeavor to prepare a comprehensive one, and will find that the best method to follow is to compile it from the page proofs of the work as they reach him from the printer. To assure a strict alphabetical arrangement, an index should be compiled on cards or on small sheets of stiff paper, one card or sheet to be devoted to each subject which the author desires shall stand in alphabetical order. On this card or sheet the compiler should write, in addition to the subject, the number of the page of the book on which the subject is treated. This plan should be followed

throughout the entire volume; then the cards or sheets should be collated, alphabetized, and filed for verification.

On general principles it is advisable to avoid making cross-references, for these frequently lead to confusion and save little space. If an entry of the nature of a cross-reference to another entry is worth recording it is at least worthy of direct record. Why send a reader from pillar to post to find what he naturally expects to find, and has the right to find, at first-hand. At the same time, steps should be taken to guard against *over* indexing, a practise as pernicious as that of under indexing, and a good example of which is cited by Walsh in his "Literary Curiosities." This example is taken from the index to Mivart's "Origin of Human Reason," and relates to a brief story concerning a cockatoo:

Absurd tale about a Cockatoo 136
Anecdote, absurd one, about a Cockatoo . 136
Bathos and a Cockatoo 136
Cockatoo, absurd tale concerning one . . 136
Discourse held with a Cockatoo 136
Incredibly absurd tale of a Cockatoo . . 136
Invalid Cockatoo, absurd tale about . . 136
Mr. R—— and tale about a Cockatoo . . 136
Preposterous tale about a Cockatoo . . . 136
Questions answered by a Cockatoo . . . 136
R. ——, Mr., and tale about a Cockatoo . 136
Rational Cockatoo, as asserted 136
Tale about a rational Cockatoo, as asserted 136
Very absurd tale about a Cockatoo . . . 136
Wonderfully foolish tale about a Cockatoo 136

Such over indexing can not be too emphatically condemned; an item of the kind might be dismissed after a single entry under the word "Cockatoo."

After the last sheet of the book has been examined for indexing, the index should be put through the process of verification. To guard against all possibility of error, this should be done by the aid of the plate proofs, with the folios of which every entry in the index should be verified, as in the course of printing the pagination is sometimes changed through the addition or deletion of matter. As soon as this work has been completed, the cards or sheets should be pasted on sheets of paper of the same size as the original manuscript, one beneath the other, in strict alphabetical order. This matter may then be used as copy, and sent to the printer for composition.

Some authors, having compiled the copy for their index from pages in course of revision, have been known to leave the matter of verification until they receive galley-proofs of the index, a course which often leads to a large number of costly corrections. This practise the author who seeks to foster his interests will not follow.

In general, works of fiction not based on history need no more than a table of contents, but all other books, especially such as treat of human

activities, of the sciences, of history, of biography, etc., should be freely indexed, for to such works an index is the finger-post that guides the reader through the maze of thought into which the whole fabric is woven; it is more necessary than a contents, and more important than even a preface.

Excepting the greater part of fiction, all books that are worth the writing and the printing are entitled to a good index.

IX

PROOF-READING

In printing, a proof is a printed trial sheet showing the contents or condition of matter in type, or of an electrotype or stereotype plate, engraved block, or the like, either with or without marked corrections. *First*, *second*, *third*, etc., *proofs* designate proofs of a work in its progress toward completion.

An *author's proof* is a clean proof for revision or correction by an author, or a proof returned by him on which he has made his corrections.

"His manuscripts, as well as his proofs, were commonly so disfigured by corrections as to be read with difficulty even by those familiar with his script," wrote John Bigelow of William Cullen Bryant, and it might be as truly said of thousands of writers who preceded or succeeded him. No department adds so quickly to the cost of producing a book as that of correction, for the work of correcting is time-work, and, therefore, is paid for by the time it takes. Every author should so prepare his copy as to minimize this charge.

The manner in which correction-marks are made on a proof is of great importance in the saving of time. Time saved is money saved to the author, who may save time by writing his corrections neatly and clearly. Straggling, unsymmetrical characters, disconnected marks placed in the margins above or below the lines to which they relate, irregular lines leading from an incorrect letter or word to a correction, large marks, marks made with a blunt pencil, indistinct marks, and the frequent use of an eraser to obliterate marks hastily or incorrectly made, are all faults to be avoided. Corrections so made are not respected by the compositor, and he is frequently annoyed and delayed in deciphering what is intended. In reading proof the corrector should take advantage of white space as near as possible to the error and place the correction thereon, thus aiding all who have occasion to handle the proof afterward.

TYPOGRAPHICAL MARKS EXEMPLIFIED AND EXPLAINED

To indicate alterations to be made in the type, place in the margin of the proof marks corresponding to those placed where the corrections are to be made. Make these marks clearly and

neatly. The marks may be explained briefly as follows:

, push down space or quad showing with type.

center, bring the opposite line to the place indicated by ⌐.

, insert space where caret (∧) is made.

, take out letters or words canceled. In eliminating matter from proof, be sure to use the printer's mark for deletion. Do not follow the example set by a college professor (and cited in "A Publisher's Confession") who cut a paragraph out of a proof-sheet with a pair of scissors, being fully satisfied that by this method the printer would understand that he intended the excised matter should be deleted.

, turn inverted letter underscored.

stet, restore word or letter inadvertently canceled (literally, "let it stand").

, insert apostrophe. Other superior characters are similarly indicated by being placed in an inverted caret, as , , and for inferior characters the caret is made in its usual position —as, .

, indent line an em.

, bring matter to the left. The mark is reversed () when it is desired to move matter to the right.

, a correction suggested to the author, to be followed by an interrogation-point.

, lower word or letter. To raise a word or letter, the sign is used.

, insert period.

The change of a word or of a letter is indicated by a line drawn through the faulty matter, the word or letter to be substituted being written opposite in the margin.

Omitted words or letters are indicated in the same manner, a caret being placed where the insertion is to be made.

||, justify the lines—that is, space so that the margin will appear even and straight.

, broken letter.

A logotype character is indicated by a tie—as, .

caps, change matter underlined to capitals.

tr., transpose words or letter underlined.

, draw together matter indicated by a similar mark in type.

No ¶, run on matter without break.

, a combination of and , signifying "Take out canceled character and close up."

l. c., change matter underlined to lower-case.

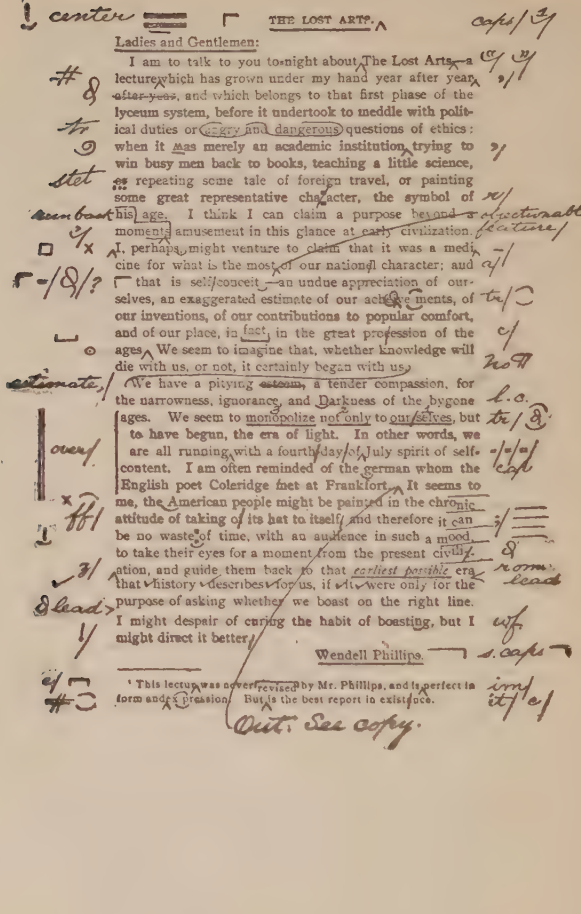
, straighten lines.

rom., roman type.

If too much matter has been omitted by the

compositor to be conveniently written in the margin of the proof, "Out; see copy" is written, and the place for insertion indicated as shown. Other marks used will prove practically self-explaining by reference to the corrected proof-sheet that follows.

To indicate that matter set is required in a bolder face of type than that in which it is printed, underline the matter and write "bold-faced" or "full-faced" in the margin of the proof.



THE LOST ARTS.

Ladies and Gentlemen:

I am to talk to you to-night about The Lost Arts, a lecture which has grown under my hand year after year, after year, and which belongs to that first phase of the lyceum system, before it undertook to meddle with political duties or (angry and dangerous) questions of ethics: when it was merely an academic institution, trying to win busy men back to books, teaching a little science, or repeating some tale of foreign travel, or painting some great representative character, the symbol of his age. I think I can claim a purpose beyond a moment's amusement in this glance at early civilization. I, perhaps, might venture to claim that it was a medicine for what is the most of our national character; and that is self-conceit, an undue appreciation of ourselves, an exaggerated estimate of our achievements, of our inventions, of our contributions to popular comfort, and of our place, in fact, in the great profession of the ages. We seem to imagine that, whether knowledge will die with us, or not, it certainly began with us.

We have a pitying esteem, a tender compassion, for the narrowness, ignorance, and Darkness of the bygone ages. We seem to monopolize not only to ourselves, but to have begun, the era of light. In other words, we are all running with a fourth-day-of-July spirit of self-content. I am often reminded of the german whom the English poet Coleridge met at Frankfort. It seems to me, the American people might be painted in the chronic attitude of taking off its hat to itself, and therefore it can be no waste of time, with an audience in such a mood, to take their eyes for a moment from the present civilization, and guide them back to that *earliest possible* era that history describes for us, if it were only for the purpose of asking whether we boast on the right line. I might despair of curing the habit of boasting, but I might direct it better.

Wendell Phillips.

[1] This lecture was covered, revised by Mr. Phillips, and is perfect in form and expression. But is the best report in existence.

Out. See copy.

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X

SIZES OF TYPES, WITH NOTES ON THEIR USES

The invention of movable types is often popularly referred to as the invention of printing, since it made cheap printing possible. In some modern (so called) typesetting-machines the individual type is dispensed with, and the line becomes the movable unit. Metal types are cast in a mold, and, according to the point system, now generally adopted, are .918 of an inch in height. They are usually nicked on the lower side, for the convenience of the compositor, or sometimes on two sides, for distribution by a mechanical distributor. Types of large size, as for poster-printing, are made of close-grained wood—as, apple, maple, boxwood, etc.—the end of the grain being placed upward, and subjected to pressure to give it a finish. Rubber types are much in use for hand-stamps, etc., and usually have a metal body half an inch or less in length, and a soft rubber face. Metal type is sometimes *copper-faced* by electrodeposition, to add to its wearing qualities. Type is *high-spaced* where shoulder-high spaces are used for electrotyping, otherwise *low-spaced*.

In typography the unit of measurement is determined by the em quad, the square of the body of any size of type, and is used in estimating the cost of composition, the wages of typesetters, and the sizes of pages. It is used also to designate the length of dashes or spaces, etc.

Formerly it was the practise of each type-founder to establish a standard of his own for the different classes of type he cast, and master printers who purchased fonts from different type-founders found to their dismay that the type of one foundry would not justify with that of another, altho it was designated by the same name in the trade. The inconvenience which this caused led to the devising of a new system by which types cast by different foundries were made interchangeable. This new system is commonly known as the Point System, and is a standard system of sizes (see below) for type-bodies, 996 points of which are equal to 35 centimeters, and one point is .0138 inch, as adopted by the Type-founders' Association of the United States. Under this system the old names of type-bodies —as, **nonpareil** (now 6-point), **bourgeois** (now 9-point), etc.—are in disuse.

The International Typographical Union, which regulates the affairs of the printers' craft, has adopted the following type standard, which is

based on the measure of the small or lower-case letters of the complete alphabet. In establishing this standard the em quads used were of the same size as the type measured:

	Ems
4½-point, or Diamond	18
5-point, or Pearl	17
5½-point, or Agate	16
6-point, or Nonpareil	15
7-point, or Minion	14
8-point, or Brevier	14
9-point, or Bourgeois	13
10-point, or Long Primer	13
11-point, or Small Pica	13
12-point, or Pica	13

The differences in printing types, as to body or size, are shown in the list below:

POINT SIZES.	OLD NAMES
3½-point	Brilliant
4- or 4½-point	Diamond
5-point	Pearl
5½-point	Agate or Ruby (English name)
6-point	Nonpareil
7-point	Minion
8-point	Brevier
9-point	Bourgeois
10-point	Long Primer
11-point	Small Pica
12-point	Pica
14-point	English
18-point	Great Primer

Differences in width render the type fat or lean, or, if quite marked, extended or condensed; differences in face are almost endless.

Among other sizes and names of type not noted in the above list are **excelsior, emerald** or **minionette, ruby, canon, Columbian,** and **paragon.** In the system now passing into disuse, sizes of type larger than four-line pica are usually conformed to a pica standard and named by the multiple contained — as, **20-line, 30-line,** or **40-line pica.** Other sizes are indicated by multiples of sizes above pica—as, **double English, double great primer.**

XI

HOW TO COMPUTE THE SPACE THAT A MANUSCRIPT WILL OCCUPY

To ascertain the space which a given number of words will occupy, the following rule will be found to be very reliable:

Find the number of "points" to the length of line you desire, and also the depth of the page. There are 72 "points" to the inch, either way. Thus, if a line is to be 3 inches in length, there will be 216 "points" in that line. Divide this by the number of points in the body of the type in which the matter is to be set. For instance, if it is 10-point (long primer), there will be 21.6 ems to the line; 8-point (brevier), 27 ems, and so on through all the points. If the length of a page be 5 inches, then there would be 360 "points" in that length, or 36 ems 10-point; 45 ems 8-point, and so on through all the points. Now the square of that for 10-point would be $21.6 \times 36 = 777.6$ ems ($27 \times 45 = 1215$ for 8-point).

Now divide either product by 3, and you have the approximate number of words to the page,

or 259 10-point, 405 8-point, solid. If the matter is to be leaded, add to *depth* measurement only the number of points which the lead will occupy (ordinary leads are 2-point). Thus, in the foregoing examples, the length of page being 360 points, add 2 points for leading and the 10-point becomes 12, while the 8-point becomes 10, and so on. Hence, in the 10-point there would be but 30 lines, while in the 8-point there would be but 36 lines, or figured out: $21.6 \times 30 \div 3 = 216$ words 10-point; $27 \times 36 \div 3 = 324$ 8-point words to page leaded with 2-point leads.

The following table of the number of words to the square inch that can be set in various sizes of type will be found useful in averaging the total number of pages which a manuscript will make when set solid:

	Number of Words
5-point, or Pearl	69
5½-point, or Agate	65
6-point, or Nonpareil	47
7-point, or Minion	38
8-point, or Brevier	32
9-point, or Bourgeois	28
10-point, or Long Primer	21
11-point, or Small Pica	17
12-point, or Pica	14
14-point, or English	11
18-point, or Great Primer	7
24-point, or Double Pica	4

XII

NAMES AND SIZES OF PAPER FOR WRITING AND PRINTING

THE common sizes of paper known by name in trade use are given in the following table as nearly as possible, the dimensions (in inches) being subject to material variation. The word **folio** accompanying the name of any size of paper usually means folded once, or as it is when put up into quires; as, **crown folio** is the crown size folded once, apparently reducing the area one-half. When folded twice a sheet is termed a **quarto**, or **4to**; three times, **octavo**, or **8vo**; four times, **sexto-decimo** (rarely used: commonly called **16mo**); five times, a **32mo**; folded three times with a quarto offcut set in, a **duodecimo** or **12mo** four times with an octavo offcut set in, a **24mo**.

The different varieties of writing-papers are classified as ledger, bond, linen (of different makes—as, **Old English, Japanese,** etc.), and flat, each paper-maker designating the different qualities by trade-mark names.

THE NAMES AND SIZES OF ENGLISH PRINTING- AND WRITING-PAPERS

As Recorded by *Whitaker's Almanac for* 1923, page 381.

PRINTING-PAPER

NAME	SIZE *In Inches*	
Foolscap	17	× 13½
Crown	20	× 15
Post	20	× 16
Demy	22½	× 17
Medium	24	× 19
Royal	25	× 20
Super Post	25	× 15½
Double Foolscap	27	× 17
Super Royal	27½	× 20½
Double Crown	30	× 20
Imperial	30	× 22
Columbia	34½	× 23½
Atlas	36	× 36
Double Post	32	× 40

WRITING- AND DRAWING-PAPERS

NAME	SIZE *In Inches*	
Emperor	72	× 48
Antiquarian	53	× 31
Double Elephant	40	× 26¾
Atlas	34	× 26
Colombier	34½	× 23½
Imperial	30	× 22
Elephant	28	× 23
Super Royal	27	× 19
Royal	24	× 19
Medium	22	× 17½
Large Post	20¾	× 16¾
Copy or Draft	20	× 16
Demy	20	× 15½
Post	19	× 15¼
Foolscap	17	× 13½
Brief	16½	× 13¼
Pott	15	× 12½

BROWN PAPER

NAME	SIZE *In Inches*	
Casing	46	× 36
Double Imperial	45	× 29
Elephant	34	× 24
Double Four Pound	31	× 21
Imperial Cap	29	× 22
Haven Cap	36	× 21
Rag Cap	24	× 19½
Kent Cap	21	× 18

AMERICAN WRITING-PAPERS, WITH SIZES AND WEIGHTS

SIZE	SUBSTANCE WEIGHT BASIS
14 × 34	16½ to 56 lbs.
16 × 21	11½ " 39½ "
16 × 26	14½ " 49 "
16 × 42	23 " 79 "
17 × 22	13 " 44 "
17 × 26	15½ " 52 "
17 × 28	16½ " 56 "
17 × 44	26 " 88 "
17 × 56	33 " 112 "
18 × 23	14½ " 48½ "
18 × 46	29 " 97 "
19 × 24	16 " 53½ "
19 × 26	17 " 58 "
19 × 28	18½ " 62½ "
19 × 30	20 " 67 "
19 × 48	32 " 107 "
20 × 28	19½ " 66 "
20 × 56	39 " 132 "
21 × 32	23 " 79 "
21 × 33	24 " 81½ "
22 × 25½	19½ to 66 lbs.
22 × 34	26 " 88 "
23 × 28	22½ " 76 "
23 × 31	25 " 84 "
23 × 34	27 " 92 "
23 × 36	29 " 97 "
24 × 38	32 " 107 "
24 × 48	40 " 135½ "
26 × 32	29 " 98 "
26 × 33	30 " 101 "
26 × 34	31 " 104 "
26 × 38	34 " 116 "
27 × 40	37½ " 127 "
28 × 34	33 " 112 "
28 × 38	37 " 125 "
28 × 40	39 " 132 "
28 × 42½	41½ " 140 "
30 × 38	40 " 134 "
31 × 53	57 " 193½ "
34 × 44	52 " 176 "

AMERICAN BOOK PRINTING-PAPERS

SIZE	WEIGHT
22 × 32	22 to 89 lbs.
24 × 36	27½ " 109 "
25 × 38	30 " 120 "
26 × 29	24 " 95 "
26 × 40	33 " 131½ "
28 × 42	37 " 148½ "
28 × 44	39 " 155½ "
29 × 52	48 " 190 "
30½ × 41	39½ " 158 "
32 × 44	44 " 178 "
33 × 46	48 " 191½ "
34 × 44	47 " 189 "
35 × 45	49½ " 199 "
36 × 48	55 " 218 "
38 × 50	60 " 240 "
41 × 30½	59 " 132 "
41 × 61	79 " 316 "
42 × 56	74 " 297 "
44 × 33	69 " 153 "
44 × 56	78 " 311 "
44 × 64	88 " 356 "

XIII

ON MAKING UP A BOOK

EVERY author should be familiar with the process followed in making up or arranging into pages type matter that has been set, so as to know how the pages of a book should be correctly laid out. The practise usually followed is to begin the book with (1) a half-title (sometimes called "bastard title"), printed on the right-hand side of a leaf, or first page of the book—(2) the left-hand side (or second page) of which should be blank. This blank page is followed by a full title (3) printed on the right-hand side of the second leaf, or third page of the book. On the reverse side of this leaf, or fourth page of the book, the notice of copyright (4) should be printed. If the work set has a dedication (5) this usually follows, and is printed on the right-hand side of the third leaf, or fifth page of the book; the left-hand side of this leaf, or sixth page of the book, should be blank. Where no dedication is inserted, the preface (6) follows the page containing notice of copyright, and is usually allowed to make as many pages as the author

deems necessary, but effort is generally made to bring it to a close on a left-hand page, so that the list of contents (7) may begin on a right-hand page. The list of contents is followed next in order by a list of illustrations (8) if the book is illustrated; by the text (9) or main body of the book; by the appendix (10), if there be necessity for one; and, finally, by the index (11)—an indispensable pass-key to every good book.

Some authors, especially those who write on scientific subjects, find it necessary to print a list of the errata that they discover in their own work after it has been passed finally for the press. In such cases it is better that the errata should face the first page of the text of the book, and, if necessary, be printed on a separate full-sized sheet. Small inset slips should be avoided as likely to be torn out.

Authors will note that at the bottom of certain pages of printed matter—as, for example, every eighth, sixteenth, or thirty-second page—there is printed a symbol, which may be either a letter or number (numbers are most commonly used). This symbol designates a signature, or completed form, or sheet of a work, and serves as a guide to the pressman in imposing the book, to the folder, and to the collator in preparing the different sheets or signatures for the binder.

XIV

ILLUSTRATIONS

In forwarding material to be used for illustrative purposes, whether it consists of photographs, drawings, paintings, etc., authors should exercise more than ordinary care in protecting them from all chances of damage and to keep them flat. As has already been pointed out (page 5), a complete list of the illustrations that are to be inserted in the text of a book should accompany the manuscript when this is despatched to the publisher. Instructions marked on the manuscript concerning the placing of these illustrations are useful only to indicate where they are to be put when the originals are supplied by the author. If the designs are to be made by the publisher's artists, duplicate proofs of these designs, when the cuts have been made, are usually sent to the author. The first should be pasted on the margin of the author's corrected galley-proof before he returns it to the printer, and a legend for each illustration should be supplied. Another but less satisfactory way of in-

dicating the position of the illustrations is to number one set of the picture-proofs consecutively, and place numbers corresponding to them on the margins of the galley-proofs. These corresponding numbers must be set alongside of the paragraphs to which the illustrations respectively belong; but the first method is preferable, as eliminating the possibility of error on the part of the maker-up. The duplicate proof the author should hold for reference, or as a check on the printer, to see that his instructions to him have been carried out.

Care should be taken to designate whether illustrations are to be centered or set in toward either of the margins. Unless precautions are taken to indicate this clearly, the maker-up may place the cut on the wrong side of the page, or may use his discretion and place it where he thinks it fits best. The author should always bear in mind that the printer's only means of identifying an illustration is the impression of it which he supplies.

In placing illustrations that are to be printed with the text of a book, it is desirable to scatter them through the volume instead of grouping them together. Full-page illustrations should be so arranged as to be printed on recto pages, where they will be more easily seen. When a full-

page illustration is printed lengthwise, the picture should be turned outward in such manner that the legend relating to it appears on the *outside* margin, and not on the inner margin of the page, as was the practise formerly. If printed in this way not only is the illustration more easily seen but the legend is more easily read, and the binding of the book is not subjected to that back-breaking process which was necessary when pictures were turned inward, and their legends were printed on the inner margins.

The transposition of illustrations from one part of a book to another, or from one side of a page to another, is one of the most costly processes in the making up of type into pages, and sometimes causes the overrunning of a great deal of matter. This work is charged for as time-work, and involves heavy expense. Authors who desire to keep the cost of correcting their work down to a minimum should bear these facts constantly in mind.

No book that is to be illustrated can be made into pages until the blocks on which the illustrations have been engraved are supplied, and their respective places indicated on the galley-proofs. Sometimes it happens that, through unforeseen circumstances, the block of an illustration is delayed. In such cases, when neither the author

nor the publisher wish to delay the making up of the pages, the exact size of the belated block is sent to the printer, who, if instructed to do so, can leave sufficient space in the page to allow for it and for its legend, to be set in later, and proceed with his work.

Every book that is illustrated should contain a list of the illustrations; this list usually follows the table of contents. To prevent mistakes, the list should be prepared from the plate-proofs of the book. It may be prepared in two ways: alphabetically (the plan usually followed with reference books), or in the order in which the illustrations occur—this being the plan usually adopted with general literature.

There are several methods by which illustrations can be reproduced. The three most popular, applied to illustrations to be printed in black and white, are the zinc etching, made from a drawing and etched on a zinc plate; the half-tone illustration, which can be reproduced from a photograph, wash-drawing, etc., is etched by mechanical process, chiefly on copper, as this is productive of best results (half-tone work in newspaper offices is generally etched on zinc), and engraving on wood, a process by which the design required is either drawn or photographed on boxwood and engraved by hand. This is

the most expensive of the three methods, and the result depends largely on the skill of the engraver. Illustrations are also reproduced occasionally in color by lithography or by other different color processes which, by the combining of certain colors and tints, produce remarkable results.

In deciding the class of illustration to be used, an author will find it to his advantage to consult his publisher, and should be guided, in a great measure, by his advice. The printing of illustrations in the text of a book involves the using of special kinds of paper best suited to bringing out the finest impression that can be obtained from a cut. Engravers invariably print on a coated paper which has a high finish, with a very black ink, so as to bring out the lines with the sharpness and brilliancy of the original—a result that can not always be obtained from cuts made by the half-tone process. Notwithstanding this objection, the greater part of the illustrations printed in books and periodicals nowadays are produced by this process.

In considering the cost of the different processes for reproducing illustrations to be printed in black and white, the author should bear in mind that an illustration engraved on wood which costs one hundred dollars to produce can

be made by half-tone process for ten dollars, and by zincography for about four dollars. But all designs are not suited to the same process of reproduction, and here again the author will do well to heed his publisher's advice. Color-printing is much more costly, as each color requires a separate printing, whether it be done by lithographic or other process. Engraving on steel or copper, which seems to have passed out of popular favor for book illustrating, is now rarely used, except in the reproduction of portraits or of masterpieces of art. Photogravure, or the process of producing an intaglio plate for printing, and the gelatin process, in which a negative is made on a gelatin film which is used for printing or for making a relief printing-plate, have some vogue, but can be used only on papers of special make, and as a means for illustrating books are usually employed only where the picture is to occupy a full page and is to be set into the book by the binder as an inset. When a number of these have to be inserted in a book, the publisher furnishes his binder with a dummy showing the place of insertion for each inset illustration; this the binder must have before the different signatures of the book are collated for sewing and binding.

The cost of color-lithography, of the tri-,

quadri-, and other color processes, of steel and copper engraving, of photogravure, and of reproduction by the gelatin process, is much greater than that of reproduction by zincography or half-tone process, but, excepting color-lithography and engraving on steel or copper, generally less than that charged for engraving on wood.

If an author wishes to guard against the copying, by unscrupulous persons, of the illustrations which embellish his book, it is necessary for him to secure a copyright upon them. The general copyright which an author or a publisher secures to protect the contents of a book, while it is understood to protect everything within the covers of that book, does not always do so, for some jurists hold that, according to the letter of the law, illustrations that are bound-in with a book do not constitute an integral part of that book, and that, therefore, if protection is required for same, each must be copyrighted separately. As a matter of fact, the law makes no provision for such cases, and is subject to the personal interpretation of the judges. This is a most unsatisfactory condition of affairs, and in view of it authors wishing to secure the contents of their works from piracy or plagiarism, in cases where separate illustrations, maps, or other designs or

devices are given in their books, should copyright each one separately, and print the fact that this has been done on each separate subject. For further information, see the chapter entitled "How to Secure a Copyright."

XV

ON SUBMITTING MANUSCRIPTS FOR PUBLICATION

CHOOSING A PUBLISHER

THERE are several considerations of which an author must take cognizance before he makes arrangements for the publication of his manuscript. Above all things, he should take care to associate himself only with a reputable house, and beware of the many so-called publishing "companies" with high-sounding names which are conducted by sharks, whose purpose is only to prey upon the unwary. He should avoid the mushroom firms—firms that spring up overnight, and blazon their way with pyrotechnic set-pieces of advertising, for which they pay a high price for the sake of impressing the public with their importance. Firms like these flash in the pan. They are not unlike a barrel of gunpowder to which a light has been set; they flash brilliantly, and for a little while make a great noise; then, when all is over, nothing remains but ashes and death-like silence.

To find out the financial standing of a publish-

ing house is a comparatively easy matter. It can be done by applying for a report from any of the commercial agencies, or by making inquiries through one's bankers, or through friends; for if a firm is reputable, the world at large usually knows it. The light of a publisher known for fair dealing can not be hidden under a bushel.

Beware of the sharks, for they write very flattering reports of authors' works — reports so unctuous that the writers hope to beguile their victims with them. One may be fascinated so easily with the charming manner of Mr. Shark and the cordial welcome he extends that the signing of a contract with him is a pleasure. But beware of the awakening! The terms, the full significance of which the unfortunate author sometimes learns too late, may land him into debt with Messrs. Shark & Company for several hundreds of dollars for publishing his book, of which, as is often the case, very few copies have been sold besides those sold with the help of the author.

THE CHARACTER OF THE MANUSCRIPT

Among other things which the author must consider, the first is: What is the character of his manuscript? Is it a work of reference, one of scientific research, or a theological treatise? Per-

haps it is a novel, historic or purely romantic, or a biography, or reminiscence? It may be a work of value as an educative medium, as a history or geography, or a treatise on some one other branch of learning. Therefore, authors contemplating the submitting of manuscripts, before seeking a publisher, should first inform themselves of the class of publications he issues. The author will find, as a general rule, that the publisher of theological books will seldom undertake the production of novels other than of a religious character, or such as teach some moral lesson, unless they are of exceptional merit. The man who makes a practise of issuing books of reference is not likely to enter the field of frivolity, which supplies the light summer reading sought eagerly by the giddy throng. He whose catalog bristles with titles of medical treatises or surgical works, and their different branches, would hesitate to embark in works of a theological character.

So the author should make a judicious and not an impulsive selection in choosing the man to whom he intends to submit his work. If he does this he may relieve himself of the unpleasant experience of having his manuscript rejected, for no other reason than it does not fit with the class of books issued by the publisher to whom it has been submitted. In some respects a publish-

er's business is not unlike many another business. Few men who deal in dry-goods expect to trade in battle-ships; he who builds battle-ships has little use in his yard for the bargain counter. Therefore, before forwarding the manuscript it will be found preferable to submit a synopsis of the contents of the volume proposed, showing its scope and explaining its purpose. In the event of the book being one suited to the publisher's clientèle, the author will then be invited to submit the manuscript.

Manuscripts submitted for publication should always be kept flat. The sheets should be numbered consecutively, and fastened together in such a way that they can be easily turned over. Never roll or fold a manuscript that is to be submitted to a publisher. Before despatching the manuscript, insure it against loss in transit. A letter advising the publisher to whom it is addressed should precede the manuscript. In this letter the author should request that care be exercised with his manuscript, and that it be insured against loss by fire while it remains in the publisher's custody.

TERMS OF PUBLICATION

Assuming the manuscript is accepted, the publisher may offer (1) to purchase it outright for a lump sum, in which case, if the offer be ac-

cepted, he purchases at the same time the rights of translation and dramatization, except the author stipulates, before the signing of his contract, that he reserves these rights for himself; or (2) to publish it on a royalty basis, in which case the rights of translation and dramatization are provided for separately. In publishing books on a royalty basis it is usual for the publisher to assume the entire cost of production, which includes that of composition, paper, press-work, and binding.

ABOUT ROYALTIES

In considering the subject of royalty, the author should bear in mind several things, the chief of which is not to believe implicitly all the stories that are told by word of mouth or in the press of the immense sums of money said to have been paid to other authors as royalties on the sales of their books, and the next is to remember not to kill the goose that may lay him a golden egg by exacting too large a royalty from his publisher. If a publisher does not offer to purchase an author's work outright, but offers to publish it on a royalty basis, the author should not conclude that the publisher has only little faith in the book. He should remember that, in offering to publish it on this basis, the publisher

shows his faith by his willingness to incur heavy liabilities in producing the book. These liabilities may be briefly summarized as follows: (1) The publisher usually makes an advance to the author on account of prospective royalties; (2) he pays an editor to prepare the manuscript for the press, for as a rule authors lack the technical knowledge necessary to enable them to do this work for themselves; (3) he pays the printer for the composition and the press-work; (4) he pays the binder for binding the book; and (5) he maintains a staff of persons whose duty it is to draft and place advertising, to distribute the book to the press, to sell it and ship it to the purchasers, to keep accounts, and to promote in general the interests of the author. It stands to reason that if a publisher has to do all this he can not afford to enter into a contract that shall guarantee the author a large royalty. Not many years ago 10 per cent. was the amount of royalty almost invariably paid to authors by publishers, and then authors were glad to accept it. There were fewer authors then, and most of the books published were successes. But times have changed; to-day their name is legion, and their demands often absurdly extravagant.

LARGE ROYALTIES OFTEN RUINOUS

Some authors insist upon a royalty of 20 per cent., and, like butterflies that flit from flower to flower, they go from one publisher to another in their efforts to get it, often with the result that they place their books in the hands of a different publisher every time they write a new one, and no one publisher has any particular interest in them because his interest can not be made cumulative. In other words, if a publisher, having launched, with a fair measure of success, one book by a new author, has no guarantee that he will get the second book, or for that matter any other book from the same pen, he loses interest in that author. Authors should foster the good will of their publishers as much as the publishers foster their friendship. Of course, there are occasions where a publisher who has issued a fairly successful book finds it necessary to decline a second book by the same author—perhaps on account of the theme or the moral tone of the work offered. In such a case that author is at liberty to go further afield to place his work; but if he has written a good book, and his first book has paid its expenses, he may rest assured that his publisher will not refuse to print it.

In common fairness to both author and publisher, let us consider for a moment the ratio of

profit of a publisher as compared with that of an author who receives 20 per cent. royalty. In the words of the writer of that very interesting and useful little book entitled "A Publisher's Confession," recently issued, "the retail price of a novel is $1.50. The retail bookseller buys it for about 90 cents. The wholesale bookseller buys it from the publisher for about 80 cents. This 80 cents must pay the cost of manufacturing the book; of advertising it; must pay its share toward the cost of keeping the publisher's establishment going—and this is a large and increasing cost; it must pay the author, and it must leave the publisher himself some small profit. Now if out of this 80 cents, which must be divided for so many purposes, the author receives a royalty of 20 per cent. (30 cents a copy), there is left, of course, only 50 cents to pay all the other items. No other half-dollar in this world has to suffer such a careful and continuous division!"

HOW MANUSCRIPTS ARE READ

Authors as a class are not usually informed of the methods followed by publishers in considering the different manuscripts submitted to them for publication. Therefore one may, perhaps, be permitted to say a few words on this subject.

Every reputable publishing house employs a number of readers, whose duty it is to read manuscripts independently the one of the other. These readers are not always staff-workers, but sometimes are literary advisors or experts upon whom the publisher may call at any time for the expression of opinion on the payment of a special honorarium. In the publisher's own office, however, there are usually two or more readers to whom manuscripts are submitted, and on whose judgment the publisher either arrives at a decision or calls for further reports, and submits all the reports received to his associates in business, for the purpose of determining finally whether or not his house shall undertake the publication. At such a meeting the opinions of the men who sell his books for him usually have weight with the publisher. They are practical men, practical in their knowledge of the selling qualities of books. If a traveling salesman is in town his opinion is sought also, and even those of the mail and shipping clerks, whose duties keep them in touch with the popular demand. It is at just such a conference as this that the possible selling qualities of a book are thoroughly considered, and it is seldom that a judgment is faulty that is based upon such points as are brought out there.

In the words of the author of "A Publisher's Confession," the following is the usual course pursued with a manuscript: "A first reader—a man of all-round general knowledge of books, and he ought to be a man full of hard common sense, common sense being worth more than technical literary knowledge—the first reader examines the manuscript. If it be a shop-worn piece of commonplace work, obviously hopeless, he may not read it from preface to end, but he must say in his written report whether he has read it all. Whether he condemn or approve it, it is examined or read by another reader. If both these condemn it as hopeless, the publisher declines without more ado." Seldom indeed are mistakes made with manuscripts that have been read by two readers, both of whom declare them to be worthless.

ON THE VALUE OF ADVERTISING

Even after a publisher accepts a manuscript all is not plain sailing for him. Many a well-written book has fallen flat because it has not caught the public fancy. The author says, naturally: "Advertise and catch it." The publisher may advertise in an endeavor to do so and create a demand, but if the public says "No!" he might as well try to stem the flow of Niagara as to ad-

vertise in the hope that he can compel an unwilling public to accept his wares. It is a fallacy to believe that advertising, even tho it be on a broad scale, will assure the success of a book. It may help a little, but that is about all it can do. Besides, advertising costs money, "big money," and unless each advertisement repays its cost by sale, and shows a margin of profit, to advertise is simply to drop money into the ocean.

Authors almost invariably believe that the publisher who spends most money in advertising sells most books. This is far from the case, and the point can not be better illustrated than from practical experience. Some years ago a certain publisher who advertised loudly and widely made it his practise to print daily in the newspapers "We publish a new book every day in the year." The catch-line was fascinating; it brought the publisher some authors and many would-be authors. But after a few years the business went into the hands of a receiver; it never recovered from the shock. This publisher was the victim of over advertising.

ADVERTISING THAT HELPS

The personal element has much to do with the success of a book, especially if it be a book of fiction. Books sell by being talked about, not

only among the author's friends but in outer circles. In many respects a book is like a play. Many people go to the theater without the least idea of the plot of the play they are going to see. Of course the play has been criticized, but in these days of theatrical trusts dramatic criticisms count for little, while the personal element counts for much. If you see a play and are pleased with it you bubble over with enthusiasm about it, you tell your friends; they go, and they in turn enthuse, tell their friends, and step by step the success of the play is assured. It is much the same with a book; but to be successful nowadays outside the field of reference books, the author who wishes to write must have a story to tell, and he must tell it straight from the shoulder, and with as few interlardments to interrupt the narrative as possible. Men and women who read fiction to-day read it chiefly for pastime or diversion; as a rule, they do not care to be hampered at every step with page after page of scenic description, no matter how vividly penned. They want action and a good plot, ingeniously developed, to maintain their interest in the story. Authors who contemplate entering into the field of fiction should remember this: as sure as brevity is the soul of wit, so sure is action the strength of a story.

While the fiction-reading public wants action, it does not want too much action in too short a time. Action can be overdone—has repeatedly been overdone. An example of this is provided by a recently published novel. Here are the performances of the hero in one chapter only: "His countenance fell"; "his voice broke"; "his heart sank"; "his hair rose"; "his eyes blazed"; "his words burned," and "his blood froze!" Remember, "Enough is as good as a feast."

BEWARE OF LIBEL

In works treating on topics of the day, or in those in which the personal element predominates, authors should take great care to avoid offensive personalities, or references that may be construed as libelous, for no publisher will accept the responsibility of disseminating insinuations for which he might become liable at law.

HOW TO AVOID COPYRIGHT INFRINGEMENT

Great care should also be exercised by authors who cite from the writings of others. To avoid the possibility of a suit for the infringement of copyright, an author who wishes to quote from the work of another should first obtain his permission (or that of his publisher) to do so. If

he fails in this, and makes use of copyrighted matter, he lays himself open to suit for damages for the infringement of copyright. This applies also to the use of illustrative material, be it painting, photograph, or drawing, which has been protected by law.

HOW, WHEN, AND WHERE THE AUTHOR CAN HELP

An author's responsibility to himself, to his publisher, and to the public does not end with the acceptance of his book, nor when it has been placed on the market. Then, if at any time, his help to encourage its sales is most needed. His duty lies in bringing his work to the notice of his friends, not obtrusively, and through them to their friends in such manner that he may unconsciously construct an almost endless chain of readers. Above all, he should avoid the hackneyed phrase, "Have you read my last book?" For, if he heeds not this advice, he may be the target of some wit with the cutting repartee: "I hope so!"

The author should enlist the help of all literary critics he may know, secure opinions and endorsements of his work from them, and from all leading men and women of his acquaintance. By doing this work of propaganda he will reap the

reward of his efforts to assist his publisher by increased sales.

The publisher takes care of the trade side of the transaction. It is he who distributes the book broadcast over the land to booksellers, to libraries and literary clubs, to the public in general, and to the various "inns," of which it is the main support. It is he who sends out the copies of a work to the press and watches for notices, but the author should second his efforts with suggestions, by drafting catchy descriptions of his work, or by any other means in his power. Many books are failures because of the lack of interest shown by the author when "the gilt is off the gingerbread"—that is, when the book is on sale, and he has received a check in advance on account of expected royalties.

It is the author's duty to offer suggestions on advertising, circularizing, or any other means by which facts about his book may be disseminated; but he should not insist upon their adoption if his publisher advises him of their impracticability through costliness or other causes. This applies also to the manufacturing side of book-making. In this, as in the foregoing, the author may fittingly offer suggestions, but should be ready to modify them if called on to do so for some good cause. He must at all times be willing to yield

his idiosyncrasies when told they are not to his interest.

CONCERNING TYPOGRAPHY AND ILLUSTRATIONS

In matters of typography an author's tastes, if they be normal, should be considered; but in this respect, as in all others on which the success of his book depends, he should be ready to abandon whims for the more practical advice and the experience of his publisher, on which, the author will do well to bear in mind, the success of the publisher's business depends.

The possibilities of typography are limited. Type-faces once common may now be obsolete. To obtain them would require the making of special matrixes, a long delay, and a heavy expense for the casting of a special font. Methods of reproducing illustrations have changed also. Engravings done on wood are now scarce; they are rare because costly. Reproductions by photographic processes have displaced them. Nowadays the "demon" of speed has invaded the domains of pictorial journalism, so that a photograph, fresh from the film, can be turned into a half-tone cut within five hours. Thus is the public taste catered for, and the picture that formerly was cut into wood with painstaking care in five

days is now engraved by mechanical means in as many hours.

AS TO THE CHOICE OF BOOKBINDINGS

In bookbinding, authors are prone to suggest covers or cover-designs for their books which are either inartistic or inadvisable, because based on esthetic tastes or lack of knowledge of the limits of brass-cutting, die-stamping, or bookbinding. The selection of material for binding, of cover designs, or of colors, is, as a rule, a matter better left to the judgment of the publisher than trusted to the whims of an author. Binding is a mechanical process with which publishers are better equipped to deal than authors, for it is the publisher's business to know how to make a book, and this the reputable publisher certainly does know. The relative value of material used for binding, from the least desirable to the most serviceable, is as follows: (1) paper; (2) paper-boards; (3) buckram; (4) cloth; (5) skiver; (6) roan; (7) calf; (8) Russia; (9) Turkey morocco; (10) levant morocco; (11) parchment; (12) vellum.

Writers in general should remember that their books must be made to sell, and to sell they must be able to withstand a certain amount of wear and tear. If they be bound in delicate col-

ors, and remain exposed for sale for only a few weeks on the shelves in some bookstore, the color will fade, and the book, to all intents and purposes, becomes second-hand almost immediately after its publication. Then, like any soiled or shop-worn goods in a dry-goods store, the price will be marked down, and the author may experience the mortification of seeing his *new* work offered for sale at a price so absurdly low as to cause him to wish he had never written it. In all such matters as this the author should trust to the superior knowledge of trade conditions which his publisher must have, for it is an important factor in the issuing and marketing of books—a knowledge which is invariably the mainstay of a publishing house.

XVI

HOW TO SECURE A COPYRIGHT

REGARDING copyright protection in the United States on books published in France, the Copyright Law as it is now on the statute books, gives protection to authors of foreign countries where these countries extend similar protection to citizens of the United States. France being one of these countries, a French author or publisher is able to secure copyright in the United States for 28 years by making application in the Copyright Office and depositing one copy of the French book and paying the regular fee of $1.00. The American manufacturing provision is waived in the case of a book in a foreign language. This protection covers a number of foreign countries, including Germany, Belgium, Cuba, Hungary, France, Sweden, and Denmark.

Another important change which was made in the Copyright Law and went into effect March 3, 1921, is in relation to the *ad interim* copyright, namely, that the same is extended by four months, thus making the protection granted under the *ad interim* provision a full six months

after original publication of a book or periodical in the English language.

The copyright of a book can be secured by the author or by his publisher. This may be done in the United States by applying to the Register of Copyrights, Copyright Office, Washington, D. C., for forms, which must be filled in and returned to Washington for filing before copyright papers are issued.

The following are the chief provisions of the Copyright Law of the United States, as abstracted from the Act which went into effect July 1, 1909:

Exclusive Rights.—SEC. 1. Any person entitled thereto, upon complying with the provisions of this Act, shall have the exclusive right:

(a) To print, reprint, publish, copy, and vend the copyrighted work;

(b) To translate the copyrighted work into other languages or dialects, or make any other version thereof, if it be a literary work; to dramatize it if it be a nondramatic work, to convert it into a novel or other nondramatic work if it be a drama; to arrange or adapt it if it be a musical work; to complete, execute, and finish it if it be a model or design for a work of art;

(c) To deliver or authorize the delivery of the copyrighted work in public for profit if it be a lecture, sermon, address, or similar production;

(d) To perform or represent the copyrighted work publicly if it be a drama or, if it be a dramatic work and not reproduced in copies for sale, to vend any manuscript or any record whatsoever thereof; to make or to procure the making of any transcription

or record thereof by or from which, in whole or in part, it may in any manner or by any method be exhibited, performed, represented, produced, or reproduced; and to exhibit, perform, represent, produce, or reproduce it in any manner or by any method whatsoever;

(e) To perform the copyrighted work publicly for profit if it be a musical composition and for the purpose of public performance for profit; and for the purposes set forth in subsection (a) hereof, to make any arrangement or setting of it or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded and from which it may be read or reproduced: *Provided,* That the provisions of this Act, so far as they secure copyright controlling the parts of instruments serving to reproduce mechanically the musical work, shall include only compositions published and copyrighted after this Act goes into effect, and shall not include the works of a foreign author or composer unless the foreign state or nation of which such author or composer is a citizen or subject grants, either by treaty, convention, agreement, or law, to citizens of the United States similar rights.

The remainder of the section treats of provisions governing mechanical reproduction of musical compositions and the penalties incurred by failure to observe them.

Sec. 2. Nothing in this Act shall be construed to annul or limit the right of the author or proprietor of an unpublished work, at common law or in equity, to prevent the copying, publication, or use of such unpublished work without his consent, and to obtain damages therefor.

Sec. 3. The copyright provided by this Act shall protect all the copyrightable component parts of the work copyrighted, and all matter therein in which copyright is already subsisting, but without extend-

ing the duration or scope of such copyright. The copyright upon composite works or periodicals shall give to the proprietor thereof all the rights in respect thereto which he would have if each part were individually copyrighted under this Act.

SEC. 4. The works for which copyright may be secured under this Act shall include all the writings of an author.

Classification of Copyright Works.—SEC. 5. The application for registration shall specify to which of the following classes the work in which copyright is claimed belongs:

(a) Books, including composite and cyclopædic works, directories, gazetteers, and other compilations;

(b) Periodicals, including newspapers;

(c) Lectures, sermons, addresses, prepared for oral delivery;

(d) Dramatic or dramatico-musical compositions;

(e) Musical compositions;

(f) Maps;

(g) Works of art; models or designs for works of art;

(h) Reproductions of a work of art;

(i) Drawings or plastic works of a scientific or technical character;

(j) Photographs;

(k) Prints and pictorial illustrations;

(l) Motion-picture photoplays;

(m) Motion pictures other than photoplays:

Provided, nevertheless, That the above specifications shall not be held to limit the subject-matter of copyright as defined in section four of this Act, nor shall any error in classification invalidate or impair the copyright protection secured under this Act.

SEC. 6. Compilations or abridgments, adaptations, arrangements, dramatizations, translations, or other versions of works in the public domain, or of copyrighted works when produced with the consent of the proprietor of the copyright in such work, or works republished with new matter, shall be re-

garded as new works subject to copyright under the provisions of this Act; but the publication of any such new works shall not affect the force or validity of any subsisting copyright upon the matter employed or any part thereof, or be construed to imply an exclusive right to such use of the original works, or to secure or extend copyright in such original works.

SEC. 7. No copyright shall subsist in the original text of any work which is in the public domain, or in any work which was published in this country or any foreign country prior to the going into effect of this Act and has not been already copyrighted in the United States, or in any publication of the United States Government, or any reprint, in whole or in part, thereof: *Provided, however,* That the publication or republication by the Government, either separately or in a public document, of any material in which copyright is subsisting shall not be taken to cause any abridgment or annulment of the copyright or to authorize any use or appropriation of such copyright material without the consent of the copyright proprietor.

SEC. 8. The author or proprietor of any work made the subject of copyright by this Act, or his executors, administrators, or assigns, shall have copyright for such work under the conditions and for the terms specified in this Act: *Provided, however,* That the copyright secured by this Act shall extend to the work of an author or proprietor who is a citizen or subject of a foreign state or nation, only:

(a) When an alien author or proprietor shall be domiciled within the United States at the time of the first publication of his work; or

(b) When the foreign state or nation of which such author or proprietor is a citizen or subject grants, either by treaty, convention, agreement, or law, to citizens of the United States the benefit of copyright on substantially the same basis as to its own citizens, or copyright protection substantially equal to the protection secured to such foreign

author under this Act or by treaty; or when such foreign state or nation is a party to an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States may, at its pleasure, become a party thereto.

The existence of the reciprocal conditions aforesaid shall be determined by the President of the United States, by proclamation made from time to time, as the purposes of this Act may require: *Provided, however,* That all works made the subject of copyright by the laws of the United States first produced or published abroad after August 1, 1914, and before the date of the President's proclamation of peace, of which the authors or proprietors are citizens or subjects of any foreign State or nation granting similar protection for works by citizens of the United States, the existence of which shall be determined by a copyright proclamation issued by the President of the United States, shall be entitled to the protection conferred by the copyright laws of the United States from and after the accomplishment, before the expiration of fifteen months after the date of the President's proclamation of peace, of the conditions and formalities prescribed with respect to such works by the copyright laws of the United States: *Provided, further,* That nothing herein contained shall be construed to deprive any person of any right which he may have acquired by the republication of such foreign work in the United States prior to the approval of this Act.

Sec. 9. Any person entitled thereto by this Act may secure copyright for his work by publication thereof with the notice of copyright required by this Act; and such notice shall be affixed to each copy thereof published or offered for sale in the United States by authority of the copyright proprietor, except in the case of books seeking ad interim protection under section twenty-one of this Act.

Sec. 10. Such person may obtain registration of his claim to copyright by complying with the provi-

sions of this Act, including the deposit of copies, and upon such compliance the Register of Copyrights shall issue to him the certificate provided for in section fifty-five of this Act.

Sec. 11. Copyright may also be had of the works of an author of which copies are not reproduced for sale, by the deposit, with claim of copyright, of one complete copy of such work if it be a lecture or similar production or a dramatic or musical composition; of a title and description, with one print taken from each scene or act, if the work be a motion-picture photoplay; of a photographic print if the work be a photograph; of a title and description, with not less than two prints taken from different sections of a complete motion picture, if the work be a motion picture other than a photo-play; or of a photograph or other identifying reproduction thereof if it be a work of art or a plastic work or drawing. But the privilege of registration of copyright secured hereunder shall not exempt the copyright proprietor from the deposit of copies under sections twelve and thirteen of this Act where the work is later reproduced in copies for sale.

Sec. 12. After copyright has been secured by publication of the work with the notice of copyright as provided in section nine of this Act, there shall be promptly deposited in the copyright office or in the mail addressed to the Register of Copyrights, Washington, District of Columbia, two complete copies of the best edition thereof then published, or if the work is by an author who is a citizen or subject of a foreign state or nation and has been published in a foreign country, one complete copy of the best edition then published in such foreign country, which copies, or copy, if the work be a book or periodical, shall have been produced in accordance with the manufacturing provisions specified in section fifteen of this Act; or if such work be a contribution to a periodical, for which contribution special registration is requested, one copy of the issue or issues containing such contribution; or if the work is not reproduced in copies for sale,

there shall be deposited the copy, print, photograph, or other identifying reproduction provided by section eleven of this Act, such copies or copy, print, photograph, or other reproduction to be accompanied in each case by a claim of copyright. No action or proceeding shall be maintained for infringement of copyright in any work until the provisions of this Act with respect to the deposit of copies and registration of such work shall have been complied with.

SEC. 13. Should the copies called for by section twelve of this Act not be promptly deposited as herein provided, the Register of Copyrights may at any time after the publication of the work, upon actual notice, require the proprietor of the copyright to deposit them, and after the said demand shall have been made, in default of the deposit of copies of the work within three months from any part of the United States, except an outlying territorial possession of the United States, or within six months from any outlying territorial possession of the United States, or from any foreign country, the proprietor of the copyright shall be liable to a fine of one hundred dollars and to pay to the Library of Congress twice the amount of the retail price of the best edition of the work, and the copyright shall become void.

SEC. 14. The postmaster to whom are delivered the articles deposited as provided in sections eleven and twelve of this Act shall, if requested, give a receipt therefor and shall mail them to their destination without cost to the copyright claimant.

SEC. 15. Of the printed book or periodical specified in section five, subsections (a) and (b) of this Act, except the original text of a book of foreign origin in a language or languages other than English, the text of all copies accorded protection under this Act, except as below provided, *shall be printed fom type set within the limits of the United States, either by hand or by the aid of any kind of typesetting machine, or from plates made within the limits of the United States from type set therein, or,* if the text be

produced by lithographic process, or photo-engraving process, then *by a process wholly performed within the limits of the United States, and the printing of the text and binding of the said book shall be performed within the limits of the United States; which requirements shall extend also to the illustrations within a book consisting of printed text and illustrations produced by lithographic process, or photo engraving process, and also to separate lithographs or photo-engravings, except where in either case the subjects represented are located in a foreign country and illustrate a scientific work or reproduce a work of art;* but they shall not apply to works in raised characters for the use of the blind, or to books of foreign origin in a language or languages other than English, or to books published abroad in the English language seeking ad interim protection under this Act.

Sec. 16. In the case of the book the copies so deposited shall be accompanied by an affidavit, under the official seal of any officer authorized to administer oaths within the United States, duly made by the person claiming copyright or by his duly authorized agent or representative residing in the United States, or by the printer who has printed the book, setting forth that the copies deposited have been printed from type set within the limits of the United States or from plates made within the limits of the United States from type set therein; or, if the text be produced by lithographic process, or photo-engraving process, that such process was wholly performed within the limits of the United States, and that the printing of the text and binding of the said book have also been performed within the limits of the United States. Such affidavit shall state also the place where and the establishment or establishments in which such type was set or plates were made or lithographic process, or photo-engraving process or printing and binding were performed and the date of the completion of the printing of the book or the date of publication.

Sec. 17. Any person who, for the purpose of ob-

taining registration of a claim to copyright, shall knowingly make a false affidavit as to his having complied with the above conditions shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not more than one thousand dollars, and all of his rights and privileges under said copyright shall thereafter be forfeited.

SEC. 18. The notice of copyright required by section nine of this Act shall consist either of the word "Copyright" or the abbreviation "Copr.", accompanied by the name of the copyright proprietor, and if the work be a printed literary, musical, or dramatic work, the notice shall include also the year in which the copyright was secured by publication. In the case, however, of copies of works specified in subsections (f) to (k), inclusive, of section five of this Act, the notice may consist of the letter C inclosed within a circle, thus: ©, accompanied by the initials, monogram, mark, or symbol of the copyright proprietor: *Provided,* That on some accessible portion of such copies or of the margin, back, permanent base, or pedestal, or of the substance on which such copies shall be mounted, his name shall appear. But in the case of works in which copyright is subsisting when this Act shall go into effect, the notice of copyright may be either in one of the forms prescribed herein or in one of those prescribed by the Act of June eighteenth, eighteen hundred and seventy-four.

SEC. 19. The notice of copyright shall be applied, in the case of a book or other printed publication, upon its title-page or the page immediately following, or if a periodical either upon the title-page or upon the first page of text of each separate number or under the title heading, or if a musical work either upon its title-page or the first page of music: *Provided,* That one notice of copyright in each volume or in each number of a newspaper or periodical published shall suffice.

SEC. 20. Where the copyright proprietor has sought to comply with the provisions of this Act with re-

spect to notice, the omission by accident or mistake of the prescribed notice from a particular copy or copies shall not invalidate the copyright or prevent recovery for infringement against any person who, after actual notice of the copyright, begins an undertaking to infringe it, but shall prevent the recovery of damages against an innocent infringer who has been misled by the omission of the notice; and in a suit for infringement no permanent injunction shall be had unless the copyright proprietor shall reimburse to the innocent infringer his reasonable outlay innocently incurred if the court, in its discretion, shall so direct.

SEC. 21. In the case of a book first published abroad in the English language before, on, or after [March 3, 1921], publication in this country, the deposit in the copyright office, not later than sixty days after its publication abroad, of one complete copy of the foreign edition, with a request for the reservation of the copyright and a statement of the name and nationality of the author and of the copyright proprietor and of the date of publication of the said book, shall secure to the author or proprietor an ad interim copyright, which shall have all the force and effect given to copyright by this Act, and shall endure until the expiration of four months after such deposit in the copyright office.

SEC. 22. Whenever within the period of such ad interim protection an authorized edition of such book shall be published within the United States, in accordance with the manufacturing provisions specified in section fifteen of this Act, and whenever the provisions of this Act as to deposit of copies, registration, filing of affidavit, and the printing of the copyright notice shall have been duly complied with, the copyright shall be extended to endure in such book for the full term elsewhere provided in this Act.

SEC. 23. The copyright secured by this Act shall endure for twenty-eight years from the date of first publication, whether the copyrighted work bears the

author's true name or is published anonymously or under an assumed name: *Provided,* That in the case of any posthumous work or of any periodical, cyclopædic, or other composite work upon which the copyright was originally secured by the proprietor thereof, or of any work copyrighted by a corporate body (otherwise than as assignee or licensee of the individual author), or by an employer for whom such work is made for hire, the proprietor of such copyright shall be entitled to a renewal and extension of the copyright in such work for the further term of twenty-eight years when application for such renewal and extension shall have been made to the copyright office and duly registered therein within one year prior to the expiration of the original term of copyright: *And provided further,* That in the case of any other copyrighted work, including a contribution by an individual author to a periodical or to a cyclopædic or other composite work when such contribution has been separately registered, the author of such work, if still living, or the widow, widower, or children of the author, if the author be not living, or if such author, widow, widower, or children be not living, then the author's executors, or in the absence of a will, his next of kin shall be entitled to a renewal and extension of the copyright in such work for a further term of twenty-eight years when application for such renewal and extension shall have been made to the copyright office and duly registered therein within one year prior to the expiration of the original term of copyright: *And provided further,* That in default of the registration of such application for renewal and extension, the copyright in any work shall determine at the expiration of twenty-eight years from first publication.

Sec. 24. The copyright subsisting in any work at the time when this Act goes into effect may, at the expiration of the term provided for under existing law, be renewed and extended by the author of such work if still living, or the widow, widower, or chil-

dren of the author, if the author be not living, or if such author, widow, widower, or children be not living, then by the author's executors, or in the absence of a will, his next of kin, for a further period such that the entire term shall be equal to that secured by this Act, including the renewal period: *Provided, however,* That if the work be a composite work upon which copyright was originally secured by the proprietor thereof, then such proprietor shall be entitled to the privilege of renewal and extension granted under this section: *Provided,* That application for such renewal and extension shall be made to the copyright office and duly registered therein within one year prior to the expiration of the existing term.

The remaining Sections from 25 to 64 treat of the issuance of certificates of copyright; the penalties for infringement of copyright (setting the minimum penalty that may be recovered by action at law at $250 and the maximum at $5,000, and provide for the proper administration of the law.

In Great Britain copyright is secured by first publication there of the work for which copyright is desired. If the work be that of a foreign author it "shall be deemed to be published simultaneously in two places if the time between the publication in one such place and the publication in the other place does not exceed fourteen days, or such longer period as may, for the time being, be fixed by Order in Council"—that is, by order of the reigning sovereign under the advice of the Privy Council.

Publication is effected by the free delivery of six copies of the work for which copyright is desired to the great public libraries: (1) the British Museum; (2) the Bodleian Library, Oxford; (3) Cambridge University Library; (4) the Advocates' Library, at Edinburgh; (5) the Library of Trinity College, Dublin; (6) the National Library of Wales.

The duration of the copyright is for the life of the author and fifty years after his death. But after the expiration of twenty-five years from the death of the author a printed work may be reprinted, provided that any person desiring to reprint it gives due notice to the owner of the copyright and pays him ten per cent. on the price at which the work is published.

Works published in the British colonies enjoy the same protection as those published in Great Britain. But self-governing dominions have the right to pass laws of their own to regulate copyright, and an author of foreign birth who desires to secure copyright protection in any self-governing dominion or colony should address the Secretary of State for information concerning the status of the law before taking any other action.

XVII

GLOSSARY OF TECHNICAL TERMS USED IN PRINTING AND BINDING

advance-sheets. Sheets, as of a book or magazine, sent out, as to the press, before formal publication.

ascending letter. A letter some part of which ascends upon the upper shoulder of the type-body, or above the short letters—as, *d, A,* which ascend above *a, e,* etc.

author's proof. A clean proof for revision by an author, or a proof returned with corrections by him.

backbone. That part of a book which joins the covers, forms the back on which the title and author's name are printed. Called also **shelf-back.**

band. A flat, flexible strip of material used for binding, as of leather, rubber, cloth, paper, etc.

bank. (1) The track on which the carriage of a printing-press moves. (2) A pressman's table for holding sheets. (3) A frame for holding type-filled galleys, standing or dead matter, etc.

bastard title. A page on which a short title is usually printed. Used sometimes to precede the regular full title-page of a book.

bastard type. A type having a face smaller or larger than its proper body—as, long-primer face on small-pica body, or *vice versa.*

batter. A breakage or marring of type or of a plate so that it prints imperfectly.

beard. Formerly, the slope of a printing-type from the face to the shoulder, now cast nearly straight;

also, in some ornamental type-faces, the outside shading.

bearer. (1) A strip of metal or wood locked in a form, or constituting part of the bed of a press: used to bear off the impression from the form. (2) A type or type-high strip or piece of metal used in blank spaces in matter that is to be cast, to furnish a support in shaving the plate. Called also **guard.**

bearer-line. A dummy line, as of bearers, inserted to fill a blank space.

bed. The part of a printing-press which supports the form, or a part from which work is fed to a machine.

bevel. A bevel-edged slug, nearly type-high, used by stereotypers to form the side flange of a plate.

binder's-title. The title lettered on the back of a book.

bite. A white spot in an impression caused by something projecting between the type or plate and the paper.

blank line. A line of quadrats; a vacant or break-line.

blanket. A smooth web or sheet of felt, india-rubber, or other material, covering an impression-surface in order to give a smooth surface not hard enough to damage the type or plates.

bleed. To cut into the printed part of a book in trimming.

blind-tooling. In bookbinding, ornament impressed by heated tools.

block. A hard wood compound base on which thin printing-plates (as of illustrations) are held by clamps or nails for printing.

board. (1) A flat wooden slab used in bookbinding, as for burnishing, gilding, etc. (2) A pasteboard side for a book cover, especially when paper covered: used usually in the plural.

body. The size or depth of type as distinguished from its face or style.

bold-face. Same as FULL-FACE.

book-clamp. (1) A parallel vise for holding books in process of binding. (2) A device for holding a number of books together tightly and carrying them.

book-plate. (1) An electrotype or stereotype of a page of a book. (2) An engraved label placed in a book to indicate ownership.

book-stamp. A stamp designed for embossing book covers.

boss. One of a number of projecting pieces of metal, usually ornamental, placed on the side of a book, to protect it from wear.

box. (1) See CASE. (2) A sub-title or paragraph note set as shown at the bottom of page 4 of this book.

brayer. A roller mounted for use by hand as distinguished from one to be used on a press.

break-line. The last line of a paragraph when containing blank space.

broadside. A large sheet of paper, having a ballad, squib, personal statement, or other matter printed on one side; a broad sheet.

bronzing. A process in printing in which sizing and bronze powder are used instead of printer's ink.

burr. A roughness or rough edge, especially one left on metal in cutting, casting, or subjecting it to other mechanical process; as, a *burr* on a plate.

cabinet. An enclosed rack or receptacle with small cases or drawers for display-type, cuts, etc.

cancel. (1) The striking or cutting out, omission, or suppression of a leaf, leaves, or any part of any printed matter or work. (2) One or more leaves cut out, or a leaf or leaves to be substituted for

those cut out. (3) Any printed matter substituted for that stricken out.

canceled type. A type the face of which is cast with a line across it, as some figures in mathematical works, or some silent letters in school-books.

cap. (1) In printing, a capital letter. (2) In bookbinding, the covering of the head-band or the envelope of a book while being bound.

cap case. See CASE.

card. To insert strips of card between words, letters, or lines, instead of using hair-spaces or leads: done in reference books where it is necessary to save space.

caret. A sign (∧) placed below a line, indicating where omitted words, letters, etc. should be inserted: sometimes inverted (∨) and above the line.

case. A wooden tray divided into compartments called **boxes** for keeping separate the letters of a font of type. Cases for body-type are made in pairs, called **upper** (or **cap**) **case** and **lower case** respectively. Other cases are named from their use—as, **music-case** (for music-type), **rule-case** (for brass rules), **job-case** (for display-type used in job-work).

cast off. To estimate any type-space.

casting-box. In stereotyping, a cast-iron box in which casts are made.

catch-line. A short line in small type between two larger display-type lines.

catch-word. (1) A word so placed as to catch the attention; specifically, an isolated word or words at the top of the page of a reference book, as a dictionary inserted as a guide to the words treated on the page. (2) Formerly, a word at the bottom of a page inserted to connect the text with the beginning of the next page.

catch-word entry. The registry of a book in a catalog by some word in the title likely to be easily remembered.

ceriph. A hair-line; a light line or stroke crossing or projecting from the end of a main line or stroke in a letter, as at the top and bottom of the letter *M*. Gothic letters (M) have no ceriphs.

chapel. (1) The body of journeyman printers in a given office: usually organized under a chairman, known in Great Britain as "the father of the chapel." (2) Formerly, a printing-house.

chase. A strong rectangular iron frame into which pages of type are fastened, as for printing or stereotyping.

clicker. The member of a companionship of compositors that distributes copy, makes up, etc.

collate. To examine, as the gathered sheets of a book to be bound for verifying and correcting the arrangement.

colophon. An inscription or other device formerly placed at the end of books and writings, often showing the title, the writer's or the printer's name, and date and place of printing.

column-rule. A thin brass strip, type-high, used to mark the divisions of columns.

composing. The setting of type.

composing-frame. A frame or stand for holding type-cases in a convenient position for use. Called also **composing-stand.**

composing-room. The room in a printing-office where the type is set.

composing-rule. A thin piece of type-high brass or steel rule, cut to a required measure, but with a beak left at one or both of the upper corners: used in setting and handling type.

composing-stick. A tray or receptacle of metal or wood, capable of adjustment so as to vary the length of a line required, used by a compositor in setting the type that he takes from the cases.

composition. The act or process of setting type.

condensed. Thin in comparison to height: said of type.

copy. Manuscript or printed matter to be set in type by a compositor.

copy-holder. A proof-reader's assistant, who aids in comparing proof with copy for the detection of errors.

correction. (1) The act of correcting or setting right; the noting or removing of an error or fault; rectification; emendation. (2) That which is substituted or offered as an improvement.

counter. That part of the face of a type which is depressed in giving the character its form.

crushed. Pressed between metal sheets so as to smooth the surface of, and give finish to coarse-grained leather: applied to books bound in morocco.

cut. A block upon which something is engraved, or an impression from it.

cut-in. Set at the side of a page within the space belonging to the regular text and displacing a part of the text, as a note.

cylinder. The rotating cylindrical portion of a printing-press.

dabber. A printer's inking-ball or pad.

dead matter. See MATTER.

deckle-edged. Having a rough edge; uncut: said of books.

dele. To take out: in proof-reading, represented by a sign directing a compositor to take out something that has been put in type. For sign, see page 61.

delete. To blot out; erase; cancel; hence, to take out, as type; omit, as printed matter.

dentelle. In bookbinding, a style of toothlike or lace-like decoration: said of borders.

descending letter. A letter some part of which descends below the short letters—as, *p, y,* which descends below *i, o,* etc.

devil. A printer's apprentice: first so called in the days of the hand-press, when he managed the ink-roller and frequently became blackened.

distribution. (1) The act of returning types from composed matter to their proper boxes in the case. (2) The even spreading of ink over rollers, inking-tables, or forms.

ditto mark. A symbol in printing (") used beneath a word to indicate its repetition.

dog-ear. A corner of a sheet or leaf of paper that has been folded down in the process of making and which extends beyond the regular edges when unfolded.

dotted rule. A strip of type-high metal, usually made of brass, the face of which is raised in a series of points: (_____).

double. To set up matter a second time by mistake; make a doublet.

double-letter. Two or more letters cut on one type-body and usually having the faces joined.

double rule. A type-high brass rule, the face of which consists of two parallel lines, the upper being thicker than the lower (═══): usually made in one piece.

doublet. A word or words duplicated by mistake.

drive out. To separate more widely, as words, by the use of additional or wider spaces. (See *to space out* under SPACE.)

dummy. (1) A printed proof mounted on paper for the purpose of showing the size of page and its general

appearance after printing, or of serving as a guide in making up a page. (2) A sample book made partly of printed leaves and partly of blank paper.

duodecimo. A book-page or leaf of about $4\frac{1}{2} \times 7\frac{1}{2}$ inches, or a book having pages of that size; originally, a volume having 12 leaves to the sheet, but now one printed with 16 leaves to the sheet.

electrotype. (1) A metallic copy (usually having a copper face) of any surface made by electrodeposition, especially one of a woodcut, page of type, or the like, for printing. (2) An impression from an electrotyped cut. (3) To make an electrotype of; duplicate by electrotyping.

electrotype-shell. The thin reproduction, usually in copper, of an engraving, or the like, in the wax process, before being filled or backed with electrotype-metal.

em. The square of the body of any size of type, used as a unit of measurement in computing the cost of composition, the wages of compositors, the size of pages, etc., or for indicating the size of dashes, spaces, etc. Compare TYPE-BODY.

en. Half the square of a type; half an em: used to measure the size of a dash, quadrat, etc.

end-paper. In bookbinding, one of the blank leaves at the beginning and end of a book.

extended. Broad in proportion to its height: said of type.

face. The impression-surface of a type or printing-plate; also, the character on type, or the size or style or cut of the character on type.

fat. (1) Requiring less labor than usual to accomplish a given result: said of type-matter, or of the copy for it, containing much open space, which counts the same as if solidly filled with letters. (2) Un-

usually broad or expanded: said of type-bodies. Also used as a noun.

feed. To supply with what is necessary for the continuance or activity of, as paper to a printing-press.

feeder. One who or that which supplies material to a machine, as paper to a printing-press.

feed-gage. A gage on a printing-press or folding-machine to which the sheets are fed, and the adjustment of which determines the margins.

finger. Same as GRIPPER.

flush. Set with no indention.

fly. (1) A long-fingered frame oscillating quickly upon a horizontal axis, taking the sheets of paper from the tapes or cylinder of a printing-press and delivering them flat upon a pile. (2) Any person or apparatus that takes sheets of paper from a press.

folio. (1) The number of a page; in type-matter the even folios are on the left-hand pages, and the odd on the right hand. (2) A book, periodical, or the like, composed of sheets folded but once, and so having four pages to the sheet; hence, a book of the largest size.

font. A complete or sufficient assortment of type of a particular nick, face, and body, the quantity of each character being in a certain proportion to the rest: sometimes designated, as in display-type, by the proportional number of A's or a's—as, "A three-A or a four-A *font*," "An eight-a *font*."

foot. That part of a piece of type on which it stands when set as distinguished from its face, shank, or shoulder.

foot-stick. A wooden or metal strip placed between a chase and the foot of imposed columns or pages to receive the pressure of locking-up screws or quoins.

form. Type, engravings, plates, etc., imposed in a chase—as, "A *form* of eight pages."

foul. Full of errors; dirty: said of a proof.

foundry. That part of a printing-office in which type is cast from metal.

frame. An open framework with sides inclined at the top to support a compositor's case.

frisket. In a platen press, a light frame between the tympan and the form, to hold in place the sheet to be printed.

front matter. All matter in a book that precedes the text or body-matter.

full-faced. Of the form of standard body-type, but having the heavy lines very thick; as, **a**.

full point. A period.

furniture. Wooden or metal strips of less than type-height put around and between pages of type to make proper margins, and fill the spaces between the pages and the chase.

gage. A notched rule used to regulate the length of a page of type.

gage-pin. A pin for use on the platen of a printing-press to hold the sheet in proper position.

galley. A flat, oblong tray, commonly of brass, flanged on one or both sides and at one end, for holding composed type.

galley-proof. An impression taken from type on a galley: sometimes abbreviated, **galley.**

gather. To collect and place in consecutive order the signatures of folded sheets of a book or pamphlet.

goffer. To raise in relief, as leather.

goffering. Indented ornamentation or tooling on the edge of a book.

gold-tooling. In bookbinding, ornamentation with gold-leaf by tooling.

gripper. One of a series of finger-like clutches on the impression cylinder of a printing-press, which hold the paper in place while the impression is being printed.

guard. Same as BEARER.

guide. A metal strip used by compositors to indicate the next line of copy to set.

guillotine. A paper-cutting machine fitted with a knife having an inclined edge.

gutter. A piece of printers' furniture, grooved along its upper surface, for separating pages in a form. Called also **gutter-stick.**

gutter-snipe. A small, narrow poster for pasting on curbstones.

hair-line. See CERIPH.

hair-space. The thinnest metal space in use.

half-title. A short title heading the text of a book, or a one-lined title on a full page.

hanging indention. Equal indention of all lines of a paragraph except the first, which is longer than the others.

head-band. A decorative band at the head of a page or chapter in a printed book.

head-line. A line of type set above the text to which it refers.

head-stick. A straight piece of furniture at the head of a form between the chase and the type or other matter.

hell-box. A receptacle for broken or battered type.

impose. To arrange or place in a chase and lock-up, as pages of type.

imposing-stone. A flat, level slab, usually of stone, on which printers impose and correct forms of type.

imposition. The placing and arranging of set matter, plates, etc., into columns, pages, or the like, as on the stone, in proper position for printing.

imprint. (1) The publisher's name, with the place and generally the date of issue, printed in a book or other publication. (2) A printer's name (and usually address) on anything printed by him.

indention. The setting in of a line or body of type by a blank space at the beginning or left hand, as in the first line of a paragraph.

inferior. Set below the level of the line, as small characters, without a shoulder below, used in chemical formulas—as, in C_4, D_n, the *4* and *n* are *inferior* characters.

inset. A leaf or leaves inserted, as in a book or newspaper; usually an offcut, or part cut off from the main sheet and folded in with it.

italic. Designating or printed in a style of type in which the letters slope toward the right: invented in Italy about 1500, and used chiefly for emphasis.

jacket. A paper wrapper for covering a bound book.

job-case. See CASE.

job-office. A printing-office where miscellaneous printing is done.

job-press. Any small bed-and-platen printing-press.

job-printer. One who does miscellaneous printing, such as cards, posters, handbills, and circulars.

job-type. Type, especially display-type, adapted, from its size, form, etc., for use by job-printers.

journeyman printer. A printer who has completed his apprenticeship or learned his trade.

justification. The act of justifying, adjusting, or fitting; adjustment, as of type in printing.

justify. To adjust or make even by spacing properly, as lines or a column of type.

kern. That part of a type which overhangs the shaft or shank, as in an italic *f*.

kerned Having a kern: said of a letter.

lay. (1) To arrange in cases, as new type. (2) To place pages on the imposing-stone in proper order for a form.

lead. A thin strip of type-metal or brass, less than type-high, used in composition to separate lines.

lead. To separate, as lines of type, with thin metal strips, or leads. **Also, to lead out.**

leaders. Dots or hyphens set in a row horizontally, or a dot or hyphen of such a row, used to guide the eye from one side of a page or column to the other. Also, a type containing such a character.

lean. Not admitting of earning good or ordinary wages; unprofitable—as, type of which an unusual amount is required to fill a certain space, or as work requiring extra time without bringing extra pay.

lean-faced. Having a face that is disproportionately narrow: said of type.

letter-press. (1) Printed from type, as distinguished from matter printed from plates. (2) Letters and words printed; the text of a book as distinguished from the illustrations.

ligatures. In writing and printing: (1) Two or more connected letters—as, *ff*, *fi*, *fl*, *ffi*, *æ*, usually called by printers a double letter or logotype. (2) The character to indicate connection (⁀).

line-former. A brass or metal device for preserving accuracy of curve in curved lines.

linotype. (1) A line of type cast in one piece; a type-bar or type-slug. (2) A machine for producing

stereotyped lines or bars of words, etc., as a substitute for type-setting.

live matter. See MATTER.

lock up. To close or make fast, as a form of type.

logotype. A type bearing two or more letters, a syllable, a word, or words.

lower case. (1) That one of a pair of cases which contains the small letters, spaces, points, etc. (2) The small letters commonly kept in a lower case: often used attributively. Compare CASE.

mackle. (1) To make a blurred impression of. (2) A spot or blemish; also, a blurred impression as from bad press-work.

make ready. To prepare a form for printing, as by underlaying and overlaying.

make up. (1) To arrange, as lines of composed type, into columns or pages. (2) The arrangement of such type, into columns, pages, or forms, as in imposition.

maker-up. One who arranges composed type, cuts, etc., into columns or pages.

make-up rule. A brass rule having a projection above the middle to aid in handling type.

marble. To stain or color in imitation of marble, as the edges of books.

marble-edged. Having edges that have been marbled: said of a book.

margin. A space along an edge; specifically, the blank space on the edge of a printed sheet.

matrix. (1) A papier-mâché, plaster, wax, or other impression of a form from which a plate for printing may be made. (2) The part of a mold that forms the face of a letter.

matter. (1) Type that is set or composed: when it is yet

to be printed from or to be electrotyped, termed **live matter** or **standing matter**; when ready for distribution, as after use, **dead matter**. (2) Material to be set up; copy.

measure. The width of a page or column, usually given in ems—as, "The *measure* was 22 ems pica."

mold. A matrix, as of papier-mâché or wax, in which castings are made.

monotype. Designating a form of type-setting machine in which the type is cast or set in single letters, as distinguished from one that casts in lines or bars of words.

morocco. Leather made from goatskins tanned with sumac, used for binding books; as, French morocco, Levant morocco, and Persian morocco.

mortise. To cut out a space, as in a block, so that type may be set therein.

music-case. See CASE.

nick. One of several grooves cast in the front of the shank of a type, to aid in placing the type right side up, or in guiding it as in a type-setting machine, or in distinguishing types of different face but similar body.

nipper. A clasp or gripper in a printing-press to hold a sheet against the tympan.

octavo. A book or pamphlet in which the sheets are so folded as to make eight leaves. Commonly written **8vo.** The following sizes are generally recognized in the United States: **cap 8vo**, $4\frac{1}{4} \times 7$ inches; **demy 8vo** $5\frac{1}{2} \times 8$ inches; **imperial 8vo**, $8\frac{1}{4} \times 11\frac{1}{2}$ inches; **medium 8vo**, $6 \times 9\frac{1}{2}$ inches, the size usually assumed when **8vo** is written without a limiting adjective; **royal 8vo**, $6\frac{1}{2} \times 10$ inches.

octodecimo. A size of book in which each sheet makes

18 leaves or 36 pages: usually written 18mo, and called **eighteenmo**.

off-cut. (1) A surplus margin cut from paper. (2) A part of a printed sheet cut off for separate folding.

off its feet. Out of perpendicular: said of composed type that does not rest evenly on its base or foot.

off-print. (1) To reprint an excerpt, as from a magazine. (2) A reproduction of an article or paragraph printed in some publication : of recent coinage.

off-set. To smut on the back, as in printing the second side of a sheet.

open matter. Type containing much open space.

out. In proof-reading, printing, etc., matter omitted, or the place where such omission occurs.

out of register. (1) Faulty adjustment in position of the lines, columns, margins, etc., on one side of a page or leaf with those on the other side. (2) Incorrect relation of the colors in color-printing, so that one color overlaps or falls short of its proper position.

overlay. A piece of paper placed on the tympan of a press to make the impression heavier at the corresponding part of the form, or to compensate for a depression in the form.

overrun. To alter the arrangement of composed types by driving letters or words into another line, or lines into another column or page: caused by the removal or correction of matter already set.

packing. Rubber, paper, millboard or other substance used on the impression-surface of a printing-press between the metal and the sheet to be printed.

page-cord. Twine used to tie around a page of type and keep it assembled, so that it may be conveniently handled.

pallet. Same as TYPE-HOLDER.

parallel rule. A type-high brass rule, the face of which shows two parallel lines of the same thickness: (═══).

peel. Formerly, a T-shaped implement used in handling freshly printed sheets.

perfecting-machine. A printing-press that prints from a roll of paper both sides of the sheet at one passage through it, especially one that also folds, pastes, and delivers the sheet, as in newspaper form.

perforating rule. A dentated type-high brass rule used for perforating paper which it is desired to tear apart, as in check-books.

pi. Type, sometimes also rules, furniture, etc., that has been upset, dropped, or otherwise disarranged so that it can not readily be used until assorted.

pick. A spot on a printed sheet, usually caused by a particle of ink, dirt, or paper adhering to the form, though sometimes through a defect in a plate.

pick-up. Standing matter that is used again, and is counted as new.

plane. To bring the surface of a form, etc., to a level, as of type, with a planer and mallet: used usually with down, and said of cuts.

planer. A smooth wooden block used for leveling a form of type or for taking proofs (for this use having the face covered as with felt), by laying it on the surface and tapping it with a mallet.

plate. An electrotype, or stereotype; an illustration.

platen. The part of a platen-press that presses the paper upon the form to obtain an impression.

platen-press. A printing-press on which the form and paper are both on flat surfaces.

plate proof. A proof of type-matter that has been taken from a plate.

play. To set up on a type-setting machine—as, 'The copy was *played* at the rate of 30,000 ems a day."

point. A short perpendicular pin on a printing-press for piercing a sheet of paper, so that when the second side is printed the point-holes may come in the same place, thus insuring correct register.

point system. A standard system of sizes for type-bodies, 996 points of which are equal to 35 centimeters, and one point is .0138 inch, as adopted by the Type-founders' Association of the United States, and which has almost wholly displaced the former system.

press. A printing-machine.

pressman. A man who has charge of a printing-press.

press-proof. The last proof taken before printing; also, a proof taken with special care.

press-revise. A revise of a press-proof.

press-room. A room where the presses are kept, as distinguished from a composing-room.

press-work. The operating of, or the work done by a printing-press.

printer's mark. An engraved device of a printer or publisher, serving the purpose of an imprint.

printing-press. A printing-machine.

quadrat. A piece of type-metal lower than the letters, used in spacing between words and filling out blank lines. Commonly abbreviated **quad.**

quarto. A book or pamphlet the pages of which are of the size of the fourth of a sheet; a size made by twice folding a sheet, which then makes four leaves: often written **4to** or **4°.**

quoin. A wedge, usually either solid, of wood, or slotted and in pairs, or pieces of metal, by which to lock up or fasten type in a chase or galley.

quotation. Any piece of metal furniture of small size.

quotation-mark. One of the marks placed at the beginning and end of a quoted word or passage. In English usage one or two inverted commas (‘, “) mark the beginning of a quotation, and, correspondingly, one or two apostrophes (’, ”) the close.

ratchet. A tool with a notched blade used by printers in clamping a stereotype plate to its block.

recto. A right-hand page, as of a book. Ordinarily the odd-numbered pages are the *rectos*, and the even-numbered the **reversos**.

reference-mark. A symbol, letter, or figure used to direct the reader from the text to a note or to a section or page of an appendix.

register. (1) Exact correspondence or adjustment in position of the lines, columns, margins, etc., on one side of a page or leaf with those on the other side. (2) Correct relation of the colors in color-printing, so that no color overlaps or falls short of its proper position.

reglet. A thin wooden strip made less than type-high, and used for making space between lines, as in poster-printing, or to fill blank spaces.

revise. (1) To compare with a previous proof. (2) A proof for revision.

reviser. One who revises literary works or printers' proofs.

ride. To be impressed upon another color, as in lithography or color-printing when colors overlap.

roll. (1) A hand-tool for making a continuous line, usually having a brass wheel with a rim cut to the

desired pattern. (2) The cylinder of a printing-machine: an untechnical use.

roller. A rod covered with an elastic composition or with felt, used in applying ink to printing-surfaces; also, a leather-covered rod used in lithographic printing.

roman. A style of ceriphed type or letter whose chief characteristic is its perpendicularity and the greater thickness of its upright strokes than of its horizontal strokes: the most familiar form of letter in books and newspapers; also, a black gothic letter used by the ancient Romans.

rounce. A cylinder, usually of wood, with a crank and strap attached for moving back and forth the bed of a hand-press.

rout. To cut out or away by scooping or gouging, as mackle in a plate or the like, to improve the printed impression.

rule. (1) A metal strip for handling type; as, a composing-rule. (2) A strip of type-high metal (usually brass) for printing a rule or line; also, the impression of a line on the printed page.

rule-case. See CASE.

run in. To omit paragraphs or break-lines to save space; or to alter the position of type, as to fill a vacant space.

running head. A head-line, as of a chapter or an article in a book or periodical, repeated at the head of succeeding or alternate pages.

running title. A title or head-line repeated at the head of succeeding pages, as throughout a book or chapter.

scale. In the printing trade, a minimum schedule of wages fixed by the International Typographical Union.

schedule. (1) A list of printed pages, the folios of which

are checked off as pages (after correction) are sent to foundry for casting. (2) A list of topics or illustrations furnished as a guide to their order or position in making up the pages of a book.

script. Type in imitation of handwriting.

set-off. A smut transferred from a freshly printed surface to another sheet, or to the second side of the same sheet, as through the medium of a smutted tympan. Called also **off-set.** The action of thus smutting is often called **setting off.**

sew. To fasten together the sections of a book with needle and thread, as distinguished from stitch and wire.

sewing. The fastening together of the sections of a book by passing a thread through each section at its central fold and returning it, after drawing it tight over each band, on the back of the sections: done for each band.

sextodecimo. A book or pamphlet having 16 leaves to the sheet, the pages being, in size, usually $4\frac{1}{2} \times 6\frac{7}{8}$ inches; hence, loosely, a book having that size of page.

shank. The body part of a type, as distinguished from the shoulder, face, or foot.

sheep's foot. A pressman's tool having a square hammer-head on one end and a claw on the other: used in prying up forms, etc.

sheet-work. Presswork in which the two sides of a sheet are printed from different forms.

shooting-stick. A wooden or metal stick, often with a notch in one end and a head on the other, to be struck with a mallet, for driving quoins.

shoulder. The top of the shank of a type when extending above or below the face of the letter.

side-stick. A wooden or metal bar placed at the side of the type in a form or galley, and commonly beveled, for use in conjunction with tapering wooden quoins in locking up.

signature. (1) A distinguishing mark, letter, or number placed usually at the bottom of the first page of each form or sheet of a book, to indicate its order to the folder and binder. (2) Hence, the form or sheet on which such a mark is placed, considered as a fractional part of a book—as, "The work is printed in 20 *signatures*."

single rule. A type-high brass rule, the face of which shows a single line: (_____).

sink. To depress or drop the upper part of a page, as at the beginning of a chapter, below the level of the full pages.

sinkage. The blank space allowed above type matter, as at the beginning of a chapter.

sixteenmo. Same as SEXTODECIMO. Often written 16mo.

skiver. Leather split with a knife; particularly, the grain side of split sheepskin, used for book-binding.

slice-galley. A galley, usually of wood, with a sliding false bottom to facilitate the transfer of composed type to or from an imposing-stone.

slug. (1) A strip of type-metal thicker than a lead, and less than type-high, for spacing matter, supporting the foot of a column, etc. (2) A strip of metal bearing a type-high number: inserted by a compositor at the beginning of a take to identify the matter set by him. (3) The person who sets a piece of matter marked by a slug.

slur. A blurred portion of an impression.

small capitals. A letter of a form similar to capitals, but smaller, being usually equal in height to the body of the small or lower-case letters.

smudge. A blur, as on a proof, from the smearing of wet printer's-ink.

smut. A stain, as from wet printer's-ink. Compare SET-OFF.

solid. Having no leads or slugs between the lines—as, "A *solid* page of type."

sort. A type or character considered as a portion of a font, with reference to the number or quantity on hand or in case: usually in the plural. Copy is said to be hard on *sorts*, or to run on *sorts*, when it requires an unusual number of certain characters.

space. A type of less than type-height, and thinner than an en quadrat, used to separate words, etc., as in a line. Spaces are known as **3-em, 4-em, 5-em,** or **6-em,** as their thickness is a proportional fraction of an em. The 3-em spaces are also called **thick spaces,** the 4-em and 5-em **thin spaces,** and 6-em or thinner **hair spaces.** A **patent space** is made intermediate between a 3-em space and an en quadrat.

space-box. One of the boxes in a printer's case in which spaces are kept.

space-mark. A proof-reader's mark (#) indicating that a space or more space is to be inserted.

space out. See DRIVE OUT.

space-rule. Brass or type-metal single rule cut to even ems and ens of length: used in table-work.

squabble. To skew or twist composed type so as to mix the lines; disarrange, as standing matter, without completely pieing.

standing matter. See MATTER.

stem. An up-and-down stroke of a type-face or letter,

especially of a lower-case letter; as, a q with a broken *stem*.

stereotype. (1) To cast a plate in stereotype-metal from a matrix. (2) A cast or plate taken in stereotype-metal from a matrix, as of paper or plaster, reproducing the surface of that from which the matrix was made.

stereotype plate. A plate made by stereotyping: usually about one-sixth of an inch in thickness, designed to be set on a block for printing.

stereotype press. A stereotyper's mold, having a bed for the matrix and a platen which is screwed against bearers placed between the bed and platen.

stet. To restore something previously deleted: originally an imperative: done in proof-reading by marking with the word **stet** and with a line of dots under matter to be retained: a direction to a printer or copyist.

stick. See COMPOSING-STICK.

stitch. (1) To pass the thread through and through the back of, as distinguished from SEW. (2). A fastening, as of thread or wire, through the back of a book or pamphlet, to connect the leaves.

stone. An imposing-stone, whether made of stone or metal.

stone-hand. A compositor employed in imposing forms and in similar work around the imposing-stone.

sub. To act as a sub or compositor's substitute.

sub-list. A list of the subs or substitute printers who are allowed to supply the places of regular compositors in an office without notice to the foreman or proprietor.

superior. Set above the level of the line: said of type; thus, in C^{t}, D^{n}, the t and n are superior.

table matter. Type, whether letters, words, or figures, set in tabular form.

take. The quantity of copy taken at once by a compositor for setting up; also, the type reproducing it.

token. A measure of quantity of sheets of paper used in presswork, varying from 240 to 500 sheets, but commonly 250, or ten quires: now little used.

tooling. Ornamentation of or on book-covers by impressing designs with heated tools.

trim. To make orderly by removing excrescences and ragged edges; cut or lop off the superfluous parts of.

turn. A type set wrong end upward, to indicate where a letter or character of the same thickness is to beplaced later on: thus, "Fig. ▬"; also, one turned wrong side up, as "ɐ." Called also **turned letter.**

turtle. A stout frame in the form of a segment of a cylinder, used to hold the type in a type-revolving web press, the whole taking the place of the ordinary form.

tympan. A thickness (or more usually several thicknesses), as of paper on the impression-surface (as the platen or impression-cylinder) of a printing-press, usually serving as a basis for overlaying and cutting out to improve the quality of the press-work.

type-bar. A line of type cast in one piece, as in linotype or typograph; a linotype; type-slug.

type-body. The body part of a type, especially as considered with relation to its depth (see POINT SYSTEM) or width.

type-casting. The casting of metal type for printing.

type-cutter. One who engraves the dies or punches for metal types.

type-cylinder. A cylinder in some forms of printing-machines to which the type is attached in turtles.

type-dressing. The process of cutting off the bur and dressing away the roughness from newly cast type.

type-founding. The manufacture of metal type for printing. Called also **letter-founding.**

type-foundry. An establishment in which metal type is made. Called also **letter-foundry.**

type-gage. (1) One of various gages used in testing the accuracy of type in point of size. (2) A type-measure.

type-high. Of the standard height of type; of a proper height to print with type: said of stereotypes, woodcuts, etc.

type-holder. A bookbinders' holder for use in hand-stamping. Called also **pallet.**

type-matrix. An attachment to a type-founders' mold in which the face of a type is cast.

type-measure. (1) A rule graduated to correspond with the depths of various type-bodies, used in calculating the number of lines or ems contained in composed type. (2) A printed card giving the number of lines of type of various sizes in a certain space.

type-metal. The alloy of which types are made, usually lead, tin, and antimony, in various proportions, sometimes with a small percentage of copper or nickel.

type-mold. A steel box made in two sections, having a matrix for forming the face of the letter.

type-scale. A type-measure.

typograph. A machine for making type-bars as a substitute for movable types in composition; a line-casting machine for doing the work of a typesetting-machine.

uncut. Having untrimmed margins: said of a book.

underlay. A piece of paper or card placed or pasted under certain types or parts of a cut, in a form, to bring them up to the proper level.

upper case. (1) That one of a pair of cases which contains the capitals, small capitals, accents, fractions, etc. (2) Capital letters: often attributively. Compare CASE.

verso. A left-hand page. Compare RECTO.

wave rule. A type-high brass rule, the face of which shows a wave line: (~~~~~).

white line. A blank line filled with quadrats.

white page. A blank page.

wire. To fasten together the signatures of a book with wire instead of thread.

wrong font. Belonging to some other font: said of a type that is not of a corresponding size, face, etc., with those with which it is in contact: usually abbreviated—**w. f.**

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